

The North Carolina School of the Arts

# BULLETIN

## 1990-1992

DANCE  
DRAMA  
MUSIC  
DESIGN AND  
PRODUCTION  
VISUAL ARTS  
GENERAL STUDIES  
STUDENT AFFAIRS





## BULLETIN 1990-92



Alexander C. Ewing, Chancellor

DANCE o DESIGN AND PRODUCTION  
DRAMA o MUSIC o VISUAL ARTS

Graduate, undergraduate and  
secondary education for careers  
in the performing arts

*Accredited by the Southern Association of  
Colleges and Schools*

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## TABLE OF CONTENTS

### ACADEMIC CALENDAR 1990-91, 1991-92

|   |     |     |
|---|-----|-----|
| I. MISSION STATEMENT.....                             | Pg. | 1   |
| II. HISTORY OF NORTH CAROLINA SCHOOL OF THE ARTS..... | Pg. | 2   |
| III. ARTS AND ACADEMIC PROGRAMS                       |     |     |
| School of Dance.....                                  | Pg. | 4   |
| School of Design and Production.....                  | Pg. | 17  |
| Visual Arts.....                                      | Pg. | 39  |
| School of Drama.....                                  | Pg. | 41  |
| School of Music.....                                  | Pg. | 52  |
| Division of General Studies.....                      | Pg. | 92  |
| Summer Sessions.....                                  | Pg. | 111 |
| Special Programs.....                                 | Pg. | 113 |
| IV. STUDENT AFFAIRS.....                              | Pg. | 114 |
| V. SEMANS LIBRARY.....                                | Pg. | 119 |
| VI. ENROLLMENT SERVICES.....                          | Pg. | 120 |
| Admissions.....                                       | Pg. | 120 |
| Registrar.....  | Pg. | 126 |
| Financial Aid.....                                    | Pg. | 134 |
| VII. ADMINISTRATION AND NCSA BOARDS.....              | Pg. | 141 |
| VIII. THE UNIVERSITY OF NORTH CAROLINA                |     |     |
| History of The University of North Carolina.....      | Pg. | 145 |
| General Administration and Board of Governors.....    | Pg. | 146 |
| IX. INSTITUTIONAL POLICIES                            |     |     |
| Institutional Policy on Privacy of Records.....       | Pg. | 148 |
| Residency Requirements.....                           | Pg. | 149 |
| Probation, Suspension, Dismissal, Readmission.....    | Pg. | 152 |
| Policy on Illegal Drugs.....                          | Pg. | 154 |

## NCSA CALENDAR 1990-91

### 1990 Fall Term

|                                 |   |
|---------------------------------|---|
| (Wed) September 12              | REGISTRATION                                    |
| (Thurs) September 13            | All Classes Begin; Special Student Registration |
| (Tues-Wed) November 20-21       | Fall Term Examinations                          |
| (Wed) November 21               | All Classes and Exams End - 6:00 P.M.           |
| (Thurs-Sun) November 22-25      | THANKSGIVING BREAK                              |
| (Mon) November 26               | Intensive Arts Period Begins                    |
| (Sun) December 9                | Fall Term Ends - 12:00 Noon                     |
| (Sun-Wed) December 19-January 2 | CHRISTMAS VACATION                              |

### 1991 Winter Term

|                         |   |
|-------------------------|---|
| (Thurs) January 3       | REGISTRATION                                    |
| (Fri) January 4         | All Classes Begin; Special Student Registration |
| (Mon) January 21        | Martin Luther King, Jr.'s Birthday              |
| (Thurs-Fri) March 14-15 | NO CLASSES                                      |
| (Fri) March 15          | Winter Term Examinations                        |
| (Sat-Sun) March 16-24   | All Classes and Exams End - 6:00 P.M.           |
|                         | SPRING BREAK                                    |

### 1991 Spring Term

|                       |   |
|-----------------------|---|
| (Mon) March 25        | REGISTRATION                                    |
| (Tues) March 26       | All Classes Begin; Special Student Registration |
| (Wed-Thurs) May 29-30 | Spring Term Examinations                        |
| (Thurs) May 30        | All Classes and Exams End - 6:00 P.M.           |
| (Sat) June 1          | COMMENCEMENT                                    |

### 1991 Summer Session

|                           |                   |
|---------------------------|-------------------|
| (Sun) June 23             | REGISTRATION      |
| (Mon-Fri) June 24-July 26 | Five-Week Session |

## **NCSA CALENDAR 1991-92**

### **1991 Fall Term**

|                                   |   |
|-----------------------------------|---|
| (Wed) September 18                | <b>REGISTRATION</b>                             |
| (Thur) September 19               | All Classes Begin; Special Student Registration |
| (Tues-Wed) November 26-27         | Fall Term Examinations                          |
| (Wed) November 27                 | All Classes and Exams End - 6:00 P.M.           |
| (Thur-Sun) November 28-December 1 | <b>THANKSGIVING BREAK</b>                       |
| (Mon) December 2                  | Intensive Arts Period Begins                    |
| (Sun) December 15                 | Intensive Arts Period Ends - 12:00 Noon         |
| (Sun-Wed) December 15-January 5   | <b>CHRISTMAS VACATION</b>                       |

### **1992 Winter Term**

|                         |   |
|-------------------------|---|
| (Mon) January 6         | <b>REGISTRATION</b>                             |
| (Tues) January 7        | All Classes Begin; Special Student Registration |
| (Mon) January 20        | Martin Luther King, Jr.'s Birthday              |
| (Thurs-Fri) March 12-13 | <b>NO CLASSES</b>                               |
| (Fri) March 13          | Winter Term Examinations                        |
| (Sat-Sun) March 14-22   | All Classes and Exams End - 6:00 P.M.           |
|                         | <b>SPRING BREAK</b>                             |

### **1992 Spring Term**

|                       |   |
|-----------------------|---|
| (Mon) March 23        | <b>REGISTRATION</b>                             |
| (Tues) March 24       | All Classes Begin; Special Student Registration |
| (Wed-Thurs) May 27-28 | Spring Term Examinations                        |
| (Thurs) May 28        | All Classes and Exams End - 6:00 P.M.           |
| (Sat) May 30          | <b>COMMENCEMENT</b>                             |

### **1992 Summer Session**

|                           |                     |
|---------------------------|---------------------|
| (Sun) June 21             | <b>REGISTRATION</b> |
| (Mon-Fri) June 22-July 24 | Five-Week Session   |

## **TO STUDENTS AND PROSPECTIVE STUDENTS**

The North Carolina School of the Arts is celebrating its 25th anniversary - 25 stirring, memorable years of preparing students such as yourselves for careers as professional performing artists, specialized technicians in the world of theatre, or visual artists.

Now, as we head into our second quarter-century, the original concept which gave birth to the School appears more valid and valuable than ever: a campus where all the performing arts interact and can be practiced together, for students of diverse ages from early high school through graduate school, a faculty composed primarily of professional artists, and the opportunity to obtain, at the same time, a comprehensive liberal arts academic education. Such was the School of the Arts when it was founded and as it continues on into this last new decade of the 20th century.

This Bulletin has been compiled to provide you with the basic information you need to know about the North Carolina School of the Arts: admission and enrollment requirements, descriptions of the curricula of the various schools within the School, information about our faculty and our history, and the policies and procedures which govern the life of our community.

What cannot be included in these pages, but which we hope you will discover here for yourself, is the excitement and sense of self- fulfillment imparted by the rigorous training and performing experience to all who come to study here at the School.

My best wishes for a happy and productive year,

Alex C. Ewing  
Chancellor

## **NORTH CAROLINA SCHOOL OF THE ARTS MISSION/PURPOSE STATEMENT**

Founded in 1963, and opened in 1965, the North Carolina School of the Arts trains exceptionally talented students at the graduate, undergraduate, and high school levels for professional careers in the performing arts. Students are admitted by audition to the Schools of Dance, Design and Production, Drama, and Music. Students receive professional instruction from artist-faculty chosen for their excellence and professional standing in their fields. The requisite liberal arts education vital to the well-prepared artist and citizen is provided along with supplementary programs and services to assist students in their personal development.

The association of gifted students and artist-teachers creates a diverse and challenging environment for study and performance. The arts and academic curricula culminate in a high school diploma with arts concentration in dance, drama, music and visual arts; the arts diploma at the college level in dance, design and production, drama, and music; the Bachelor of Fine Arts degree in dance, design and production, and drama; and the Bachelor of Music degree. Graduate degree programs in the School of Music and the School of Design and Production lead to the Master of Music and Master of Fine Arts degrees, respectively.

A constituent institution of the 16-campus University of North Carolina, the North Carolina School of the Arts accepts students from within the state and the Southeast, as well as other geographic areas. In keeping with the intentions of its founders, the School is also dedicated to enhancing the cultural life of the citizens of North Carolina and the region through its performances and programs.

*The North Carolina School of the Arts is committed to equality of educational opportunity and does not discriminate against applicants, students, or employees based on race, color, national origin, religion, sex, age, or handicap. Moreover, NCSA is open to people of all races and actively seeks to promote racial integration by recruiting and enrolling a greater number of black students and minorities.*

## THE NORTH CAROLINA SCHOOL OF THE ARTS

The North Carolina School of the Arts is a free-standing campus within The University of North Carolina, and is quite different from its 15 sister institutions. Truly a cluster of conservatories, the School is a complex institution with a single, bold mission: to train talented young people for professional careers in dance, music, drama, and theatrical design and production. This training, coupled with the requisite liberal arts education, enables the School to offer undergraduate degrees as well as master's degrees. In addition, the School offers the high school diploma with arts concentration in dance, drama, music, and visual arts. While courses are offered that give students an historic perspective and context in each of the arts disciplines, the primary emphasis in all programs is on performance and production. The School strives to foster an environment akin to that of an artistic colony where students are encouraged to stretch to develop their artistic abilities to the fullest. The School also provides a professional training ground in which students actively and realistically are involved in preparing for the practical aspects of making a living as an artist.

This premise upon which the School was founded in 1963 was indeed unique. Many good ideas, including the establishment of this special conservatory, coalesced during the tenure of Gov. Terry Sanford. State funds were appropriated to begin a performing arts school and a North Carolina Conservatory Committee was established to recommend to the governor a site for the School. In preliminary reports, the Committee recommended that "the host city should obligate itself to support the school." In return, "the school must serve the city as an arts center." Not surprisingly, there was considerable rivalry among the major cities of the state to be the site of the new school. The citizens of Winston-Salem, home of the one of the first arts councils in the nation, vied for the school with particular zeal. In a two-day telephone campaign they raised nearly a million dollars in private funds to renovate the old Gray High School building—the City's contribution to the effort. An enticing incentive to the final host city was the possibility of receiving a challenge grant from the Ford Foundation to prompt the Legislature to appropriate public dollars to support the operation of a performing arts school.

Dr. Vittorio Giannini, a Juilliard composer, served as the founding president of the North Carolina School of the Arts. Giannini's vision of arts education shaped the School at its beginning and continues to make the School unique among its peers. During its formative years, the School also was guided by people of vision, particularly its Board of Trustees, which was chaired by Dr. James H. Semans, and included Smith Bagley, Hugh Cannon, Wallace Carroll, James McClure Clarke and R. Philip Hanes, among others.

Robert Ward, Pulitzer Prize-winning composer and former member of the faculty of Juilliard, succeeded Dr. Giannini as the second president after Giannini's untimely death in November 1966. Ward led the School through its first decade, when policies and programs were still being developed. During his tenure, the School more than doubled its faculty and enrollment; established a School of Design and Production, separate from the School of Drama; and created a high school Visual Arts program. Ward also presided over the incorporation of the School into The University of North Carolina in the early 1970s, when 16 public senior institutions—including the North Carolina School of the Arts—became constituent institutions of The University of North Carolina. The title of "president" at the School was subsequently changed to "chancellor."

A third composer, Dr. Robert Suderburg, became chancellor of the School in 1974. Suderburg's tenure was marked by major capital improvements at the School, financed through increased contributions from the state and private sources. Among these improvements were the completion of the Workplace building, the opening of the Semans Library; the renovation of part of the old Gray High School building; the acquisition of the former Mack Truck facility; and the renovation of the old Carolina Theatre, now called the Stevens Center.

Dr. Jane E. Milley, a pianist and former dean of the School of Fine Arts at California State University at Long Beach, assumed her post as chancellor at the School of the Arts in September 1984. Dr. Milley increased faculty salaries; and during her tenure the School received \$6.3 million from the North Carolina General Assembly for construction of Performance Place, and \$5.9 million to renovate the Gray Building and the Design and Production areas. She secured increased state funding to operate the Stevens Center; acquired additional state student housing; expanded the School's touring programs, both local and international; received approval to develop a Master of Music program and to begin planning for the addition of a new School of Film; and enhanced the Visiting Artists Program.

In the spring of 1990, Alexander C. Ewing was elected chancellor. He assumed the position in July of 1990, following Philip F. Nelson, who served the School with distinction as interim chancellor during the 1989-90 school year. Mr. Ewing is a member of the advisory board of New York's Joffrey Ballet, which he almost single-handedly revitalized during the 1960s; and of the board of directors of the School of American Ballet in New York. He has been associated with NCSA since 1985, when he became chairman of the Board of Visitors, and in 1988 when he established the Lucia Chase Endowed Fellowship for Dance at the School, in memory of his mother, a principal dancer with American Ballet Theatre. A graduate of Yale University, Mr. Ewing is a former journalist and arts administrator who in the last twenty years turned his hand to breeding champion Hereford cattle.

The School has grown and its programs have flourished. While its well-known graduates have distinguished themselves in concert halls and on stages around the world, others have contributed to the quality of life in Winston-Salem and in large cities and small communities throughout North Carolina, the Southeast and the nation. International programs in music and dance have continued to provide unique performance experience for students. The School has seen its enrollment grow to more than 700 students from 45 states and 12 foreign countries. Its faculty numbers approximately 100. The School's alumni, who now number more than 6,000, continue to win critical and public acclaim.

## THE SCHOOL OF DANCE

The purpose of the School of Dance is to identify and train young and talented dancers who seek a professional career in the field of dance and to make available to them instruction of the highest professional level. A faculty of outstanding artist-teachers is chosen for their knowledge and experience in the field of dance, both as performers and teachers.

Since performance is an integral part of the training of the young dancer, the School of Dance provides the opportunity for students to appear in a repertory of classical and modern dance through workshops, public performances and touring performances.

Recognizing that it is necessary to begin training at an early age when the body and mind are flexible, the School enrolls talented young students at the high school level as well as at the college level. In addition, younger students of exceptional ability may also be admitted in the seventh or eighth grade. High school students who successfully complete all School of Dance requirements will receive an accredited state of North Carolina high school diploma. College graduates may receive either the Bachelor of Fine Arts degree or the Arts Diploma.

### **Administration:**

Susan McKee McCullough, Dean (1988)

Director, Pittsburgh Ballet Theatre School, 1986-1988. Ballet Mistress, Netherlands Dance Theatre, 1980-84. Dancer, Nederlands Dans Theatre, 1975- 84. Harkness Ballet, 1971-75. Founding member North Carolina Dance Theater, 1970. Graduate North Carolina School of the Arts, 1969. Guest teacher/choreographer for Joffrey Ballet, Royal Winnipeg Ballet, Ballet du Nord, North Carolina Dance Theater, Pittsburgh Ballet Theatre. Recipient of Pennsylvania Arts Council Choreographers Grant, 1987.

### **Dance Faculty:**

Richard Kuch, Assistant Dean, Modern (1972)

Studied and performed with Martha Graham Company. Taught at Juilliard and Connecticut College. Choreographed for Les Grands Ballets Canadiens, Houston Ballet and others.

Frank Smith, Assistant Dean, Ballet, Adagio (1983)

Performed with American Ballet Theatre 1970-83, soloist for seven years. Appeared in the film, "The Turning Point." Featured in various "Live from Lincoln Center" programs. Studied at the North Carolina School of the Arts and the School of American Ballet.

Fanchon Cordell, Ballet, Pointe (1983)

Studied with David Howard, Maria Vegh at Harkness Ballet School. Performed with Eglevsky Ballet, Ballet Repertory Company, ABT II, American Ballet Theatre. Appeared on television's "Live from Lincoln Center" series.

Richard Gain, Modern (1973)

Soloist with Jerome Robbins' "Ballets U.S.A.", Martha Graham Company, Joffrey Ballet, American Ballet Theatre, Broadway and television. Choreographer. Guest teacher 1984, 1985, 1987-90 NCSA International Dance Program at the London School of Contemporary Dance (The Place). Recipient of National Endowment for the Arts and United States Information Agency grants.

Melissa Hayden, Ballet, Pointe (1983)

Ballerina with New York City Ballet, American Ballet Theatre. Taught at Royal Ballet, Canadian National Ballet, San Francisco Ballet, and others. Recipient of Handel Medallion, Capezio Award. Honorary doctorates from Skidmore College and Siena College.

Melinda Lawrence, Ballet, Pointe (1983)  
Graduate of North Carolina School of the Arts. Performed with North Carolina Dance Theater and Les Grands Ballets Canadiens.

Dianne Markham, Modern (1980)  
B.A. in Dance, University of Oregon, Eugene. Trained with Hanya Holm, Alwin Nikolais, Murray Louis. Performed with Murray Louis Dance Company. Choreographer.

Duncan Noble, Ballet, Partnering (1965)  
Broadway shows and television. Performed with Valerie Bettis Dance Company, Ballet Theatre, Ballet Russe de Monte Carlo. Choreographer, ballet teacher. Guest teacher 1988-90 NCSA International Dance Program at the Hungarian State Ballet School.

Gyula Pandi, Ballet, Character Dance (1967)  
Trained and performed with the Hungarian National Ballet. Also performed with Agnes de Mille's Heritage Dance Theatre. Guest teacher at ballet regional festivals. Guest teacher 1988-90 NCSA International Dance Program at the Hungarian State Ballet School. Guest teacher 1989, Ballet de Santiago.

Mabel Robinson, Modern (1984)  
Graduate of High School of Performing Arts and Juilliard School of Music. Performed with Alvin Ailey American Dance Theatre, Martha Graham Company and others.

Joan Sanders-Seidel, Ballet, Pointe (1967)  
Studied with Nicholas Vasilieff, at School of American Ballet, Ballet Theatre School and in Paris. Performed with American Festival Ballet and the Netherlands Dance Theatre. Taught at the Vasilieff School and at her own school in The Hague, Holland.

Gina Vidal, Ballet, Pointe (1969)  
Trained at School of American Ballet. Performed with Harkness Ballet and American Ballet Theatre. Guest teacher 1988-90 NCSA International Dance Program at the Hungarian State Ballet School.

## **Staff**

Bebe Briggs, Administrative Secretary  
Tonya O'Neal, Secretary

## **Accompanists**

Raymond Ebert  
Edward Frye  
Sally Kuker  
Frank Partridge  
Curt Probel  
George Salley  
Michael Williams

## **Dance Costume Department**

Carolyn Fay  
Breametta Mason

## **GRADING SYSTEM**

Grades are based on technical proficiency, comprehension, progress and attitude. The School of Dance arrives at final grades based on the average of grades given by the student's teachers. For purposes of calculating grade averages: A+=4.50, A=4.00, A-=3.80, B+=3.50, B=3.00, B-=2.80, C+=2.50, C=2.00, C-=1.80, D+=1.50, D=1.00, D-=0.80, and F=0.00.

In addition to giving grades at the end of each term, the faculty members issue written progress reports which are sent to students and their parents or guardians.

## **CONTINUANCE IN THE PROGRAM**

Each student's growth toward technical and artistic excellence, along with the student's ability to interact appropriately within the School community, are evaluated on a continual basis.

The rigors of training demand a strong, disciplined mind and body. The student is responsible for maintaining proper total conditioning. Continuation in the program is by invitation only. Invitations are extended by the faculty based not only upon a student's grades, both artistic and academic, but also upon the student's appropriate interactions within the School community. A grade average in arts classes below 2.80 does not meet the artistic standards of this School.

## **ARTS PROBATION**

Students earning less than a 2.80 grade point average in arts classes for a given term are placed on Arts Probation for the following term.

Students on Arts Probation are not permitted to perform during that term.

Students on Arts Probation are not to be considered for merit scholarship funds.

Students on Arts Probation for two or more terms in one academic year will not be asked to return to the School.

Students on Arts Probation must achieve a 2.80 average by the end of the term to be removed from Arts Probation.

## **NCSA COLLEGE DANCE PROGRAM - 1990-91**

### **AWARDING OF BACHELOR OF FINE ARTS AND DIPLOMA**

The Bachelor of Fine Arts degree and Arts Diploma are awarded on the basis of the attainment of professional standards as determined by the faculty of the School of Dance.

All arts courses required for the Bachelor of Fine Arts degree are also required for the Arts Diploma. No General Studies courses are required for the Arts Diploma, but elective courses may be taken.

The student is expected to complete the course of study leading to the degree or diploma in four years. Upon petition, the faculty of the School of Dance may waive selected technical courses of the fourth year for a student who presents evidence of the successful completion of one year of professional dance as recognized by the Dance faculty.

**Arts Requirements for a  
Bachelor of Fine Arts Degree or Arts Diploma in Ballet**

| First Year   |           | Second Year  |           |
|--|-----------|--|-----------|
| DAN 101,102,103<br>Ballet technique  | 9         | DAN 201,202,203<br>Ballet technique  | 9         |
| DAN 104,105,106<br>Modern technique  | 6         | DAN 204,205,206<br>Modern technique  | 6         |
| DAN 111,112,113<br>Pointe/Variations<br>or<br>DAN 114,115,116<br>Men's Class | 6         | DAN 211,212,213<br>Pointe/Variations<br>or<br>DAN 214,215,216<br>Men's Class | 6         |
| DAN 120<br>Character   | 1         | DAN 220<br>Character   | 1         |
| DAN 130<br>Intro. to Make-up   | 1         | DAN 231,232,233<br>Adagio  | 3         |
| DAN 131,132,133<br>Adagio  | 3         | DAN 251,252,253<br>Music Survey  | 3         |
| DAN 137,138,139<br>Tech. Theatre<br>and Prod. Crew                           | 3         | DAN 161,162,163<br>Dance History   | 6         |
| DAN 151,152,153<br>Fundamentals of Music                                     | 3         | DAN 284,285,286<br>Ballet Repertory  | 3         |
| DAN 184,185,186<br>Ballet Repertory  | 3         | DAN 599<br>Intensive Arts Projects   | 2         |
| DAN 599<br>Intensive Arts Projects   | 2         | Arts Credits   | <u>39</u> |
| DAN 198<br>Career Orientation  | 1         |  |           |
| Arts Credits   | <u>38</u> |  |           |

| Third Year   |                | Fourth Year  |                |
|--|----------------|--|----------------|
| DAN 301,302,303<br>Ballet Techniques   | 9              | DAN 401,402,403<br>Ballet Techniques   | 9              |
| DAN 304,305,306<br>Modern Technique  | 6              | DAN 404,405,406<br>Modern Technique  | 6              |
| DAN 311,312,313<br>Pointe/Variations<br>or<br>DAN 314,315,316<br>Men's Class | 6              | DAN 411,412,413<br>Pointe/Variations<br>or<br>DAN 414,415,416<br>Men's Class | 6              |
| DAN 320<br>Character   | 1              | DAN 420<br>Character   | 1              |
| DAN 331,332,333<br>Adagio  | 3              | DAN 431,432<br>Adagio  | 2              |
| DAN 334,335,336<br>Ballet Repertory  | 3              | DAN 484,485,486<br>Ballet Repertory  | 3              |
| DAN 599<br>Intensive Arts Projects   | 2              | DAN 269<br>20th Century Dance  | 2              |
| Arts Credits   | <hr/> <hr/> 30 | DAN 599<br>Intensive Arts Projects   | 2              |
|  |                | Arts Credits   | <hr/> <hr/> 31 |

TOTAL ARTS CREDITS: 138

#### General Studies Requirements (B.F.A. program) Ballet

|                                 |                   |
|---------------------------------|-------------------|
| GES 101,102,103                 | 6                 |
| HUM 121,122,123                 |                   |
| or                              |                   |
| ARH 101,102,103                 | 6                 |
| GES 211,212,213                 | 6                 |
| Foreign Language<br>(two years) | 15-18             |
| SCI 210                         | 2                 |
| SCI 221,222,223                 | 6                 |
| SCI 227                         | 3                 |
| Social Science Elective         | 2                 |
| Total                           | <hr/> <hr/> 46-49 |

**Arts Requirements for a  
Bachelor of Fine Arts Degree or Arts Diploma in Modern**

| First Year   |           | Second Year                             |           |
|--|-----------|---|-----------|
| DAN 101,102,103<br>Modern Technique                | 9         | DAN 201,202,203<br>Modern Technique     | 9         |
| DAN 104,105,106<br>Ballet Technique                | 6         | DAN 204,205,206<br>Ballet Technique     | 6         |
| DAN 120,220<br>Character                           | 2         | DAN 251,252,253<br>Music History Survey | 3         |
| DAN 130<br>Intro. to Make-up                       | 1         | DAN 161,162,163<br>Dance History        | 6         |
| DAN 137,138,139<br>Tech. Theatre<br>and Prod. Crew | 3         | DAN 271,272,273<br>Composition          | 3         |
| DAN 140<br>Pedagogy                                | 1         | DAN 274,275,276<br>Improvisation        | 3         |
| DAN 151,152,153<br>Fund. of Music                  | 3         | DAN 281,282,283<br>Modern Repertory     | 6         |
| DAN 171,172,173<br>Composition/Improvisation       | 6         | DAN 320<br>Character                    | 1         |
| DAN 177,178,179<br>Dance Theater Course            | 3         | DAN 599<br>Intensive Arts Projects      | 2         |
| DAN 183<br>Modern Repertory                        | 2         | Arts Credits                            | <u>39</u> |
| DAN 599<br>Intensive Arts Projects                 | 2         |   |           |
| Arts Credits                                       | <u>38</u> |   |           |

| Third Year                          |           | Fourth Year                         |           |
|-------------------------------------|-----------|-------------------------------------|-----------|
| DAN 301,302,303<br>Modern Technique | 9         | DAN 401,402,403<br>Modern Technique | 9         |
| DAN 304,305,306<br>Ballet Technique | 6         | DAN 404,405,406<br>Ballet Technique | 6         |
| DAN 371,372,373<br>Composition      | 3         | DAN 499<br>Sr. Recital*             | 6         |
| DAN 374,375,376<br>Improvisation    | 3         | DAN 240<br>Pedagogy*                | 3         |
| DAN 381,382<br>Modern Repertory     | 4         | DAN 599<br>Intensive Arts Projects  | 2         |
| DAN 131,132,133<br>Adagio           | 3         | Arts Credits                        | <u>26</u> |
| DAN 269<br>20th Century Dance       | 2         |                                     |           |
| DAN 599<br>Intensive Arts Projects  | 2         |                                     |           |
| Arts Credits                        | <u>32</u> |                                     |           |
| <br>TOTAL ARTS CREDITS:             | <br>135   |                                     |           |

\*Senior Recital and Pedagogy are to be taken all three semesters.

#### General Studies Requirements (B.F.A. program) Modern

|                                |                  |
|--------------------------------|------------------|
| GES 101,102,103                | 6                |
| HUM 121,122,123                |                  |
| or                             |                  |
| ARH 101,102,103                | 6                |
| GES 211,212,213                | 6                |
| Foreign Language<br>(one year) | 6-9              |
| SCI 210                        | 2                |
| SCI 221,222,223                | 6                |
| SCI 227                        | 3                |
| Social Science Elective        | 2                |
| General Studies Electives      | 8                |
| <br>Total                      | <br><u>45-48</u> |

## DANCE COURSE DESCRIPTIONS

All courses may not be offered each year. Lists of courses available in any given year may be obtained from the School of Dance office.

### COLLEGE COURSES

DAN 101,102,103; DAN 201,202,203; DAN 301,302,303; DAN 401,402,403

Ballet Technique (Ballet Majors) (3 Credits each Term)

Fundamentals of ballet technique and practice, including barre and center floor work.

DAN 101,102,103; DAN 201,202,203; DAN 301,302,303; DAN 401,402,403

Modern Technique (Modern Majors) (3 Credits each Term)

Basic technique of modern dance incorporating barre work, center and floor work with development of spacial and dynamic awareness in larger movement phrases.

DAN 104,105,106; DAN 204,205,206; DAN 304,305,306; DAN 404,405,406

Ballet Technique (Non-Majors) (2 Credits each Term)

Fundamentals of ballet technique and practice including barre and center floor work.

DAN 104,105,106; DAN 204,205,206; DAN 304,305,306; DAN 404,405,406

Modern Technique (Non-Majors) (2 Credits each Term)

Basic technique of modern dance including barre work, center work, floor work, isolation falls and recoveries, contraction and release.

DAN 111,112,113; DAN 211,212,213; DAN 311,312,313; DAN 411,412,413

Pointe/Variations (2 Credits each Term)

Basic technique of ballet on pointe. Variations from classical ballets will be introduced to the student.

DAN 114,115,116; DAN 214,215,216; DAN 314,315,316; DAN 414,415,416

Men's Class (2 Credits each Term)

A class in which special attention is given to the technical requirements of the dance as it pertains to the role of the male dancer.

DAN 120; DAN 220; DAN 320; DAN 420

Character Dance (1 Credit each Term)

Basic ethnic dance styles as used in dance performance. Four terms required for ballet majors; three terms required for modern dance majors.

DAN 130 Introduction to Make-up (1 Credit)

A basic make-up course for theatre and dance to prepare the student for a professional understanding of the varied techniques of stage make-up.

DAN 131,132,133; DAN 231,232,233; DAN 331,332,333; DAN 431,432

Adagio (Pas de Deux) (1 Credit each Term)

Basic technique of partnering in dance performances. Required four years for ballet majors. Modern majors required to take two years.

DAN 137,138,139 Technical Theatre and Production Crew (1 Credit each Term)

Introduction to the principles of lighting design with emphasis on terminology and use of equipment. A survey of stagecraft and stage management geared to the specific needs of the dancer. Development of basic costume skills is through applied training in construction practices. Students are required to further develop their knowledge and skills through crew assignments in these areas on major productions and workshops, ensuring a more in-depth exposure and experience. Taught by faculty and guest lecturers in the field.

**DAN 140,240 Pedagogy (1 Credit each Term)**

This course provides the student with practical skills and experiences as well as with a theoretical study of the teaching of various modern dance techniques. In the last semester of the freshman year, the student is responsible for participating in classes taught by upper classmen and for giving oral and written critiques of these classes. Seniors teach, under faculty supervision, on several technical levels, and receive constructive criticism from their peers and instructors during the discussion period which follows each class.

**DAN 151,152,153 Fundamentals of Music (1 Credit each Term)**

A study of meters, rhythms, phrase shapes and musical forms. Analysis of master works of music literature.

**DAN 251,252,253 Music History Survey (1 Credit each Term)**

Study of basic musical forms from the Baroque, Classical, Romantic and Contemporary periods as they apply to the needs and functions of the creative and performing process in dance.

**DAN 161,162,163 Dance History Survey (2 Credits each Term)**

This course provides an introduction to concepts of dance history: cultural context, chronology, etc.; an overview of early dance history; Egypt, Greece, Rome, medieval and Renaissance Europe; a study of the development of theatrical dance in Western Europe: ballet; a study of developments in 20th century dance: American modern dance, European modern dance, modern ballet.

**DAN 171,172,173 Dance Composition and Improvisation (2 Credits each Term)**

Through improvisation the students are offered a deep exploration of movement, which acts to extend their technical vocabulary for dance composition. These two skills are taught concurrently in order that the freshman student is made aware of how they integrate in the choreographic form.

**DAN 177,178,179 Dance Theater (1 Credit each Term)**

The student will explore the theatrical implementation of mask, costume and prop as they relate to the art of dance, through improvisation and structured studies.

**DAN 181,182,183; DAN 281,282,283; DAN 381,382,383**

**Modern Repertory (2 Credits each Term)**

A study of works by either resident or guest choreographers from present and/or classic repertoire.

**DAN 184,185,186; DAN 284,285,286; DAN 384,385,386; DAN 484,485,486**

**Ballet Repertory (1 Credit each Term)**

Classes will acquaint ballet students with a variety of choreographic styles: well-known classics by such choreographers as Petipa, Bournonville and Fokine, and contemporary works by a variety of artists will challenge the students' use of technique while developing their ensemble work, musicality and detail to style.

**DAN 198 Career Orientation - Ballet (1 Credit each Term)**

Dance related elements vital to the transition from student to professional. Emphasizes resume writing, photographs and preparing for auditions.

**DAN 269 Twentieth Century Dance History (2 Credits each Year)**

This course provides an in-depth study of selected topics in 20th century dance history. Required for ballet and modern dance majors.

Prerequisite: DAN 161,162,163 - Dance History Survey.

**DAN 271,272,273 Dance Composition (1 Credit each Term)**

This course prepares the student with specific structured assignments in the choreographic process. They develop the basic skills through small studies that are concerned with the substance of dance: time, space and energy. Work becomes increasingly demanding and elaborate, beginning with solos, duets and trios in preparation for the advanced group choreographies of the third year.

**DAN 274,275,276 Improvisation (1 Credit each Term)**

The course is designed to build on the earlier foundations of movement exploration and present opportunities to develop deeper sensitivity working with groups in an instant "performance" situation.

**DAN 371,372,373 Dance Composition (1 Credit each Term)**

Development of choreographic skills on a more advanced level. Group choreographies will be encouraged in order to acquire a more facile technique in larger works. Students will also be expected to articulate their ideas on paper, in the form of a grant presentation, as part of the requirement.

**DAN 374,375,376 Improvisation (1 Credit each Term)**

Extending the exploration of movement for choreographic intent through expansion of the theatrical vision. Selection of environments and spaces outside of the formal studio which will provide new stimulus for improvisational work.

**DAN 199,299,399 Directed Studies (3 Credits each Year)**

Based on technical proficiency, students may be selected for special projects such as performing with the North Carolina Dance Theater, modules or additional performances away from the School which would require additional work and time from the regular curriculum. No more than 3 credits per year. Pass/Fail grade. Prerequisite: technical proficiency.

**DAN 499 Senior Recital (2 Credits each Term)**

All graduating seniors in modern dance are required to choreograph a work. Those designated for public performance on the senior recital program shall be juried by the dance faculty.

**DAN 599 Intensive Arts Projects (2 Credits)**

Special projects, programs, classes, seminars and performances developed by each of the arts areas, during the two-week period immediately following the Thanksgiving break. These may be either intra-disciplinary or interdisciplinary among the arts areas and/or General Studies. Students must enroll in this course each Fall term they are in attendance at NCSA. The course will be graded Pass/Fail.

## **HIGH SCHOOL COURSES**

**DAN 001,002,003 Ballet Technique (Ballet Majors).**

Fundamentals of ballet technique and practice, including barre and center floor work.

**DAN 001,002,003 Modern Technique (Modern Majors).**

Basic technique of modern dance including barre work, center work, floor work, isolation falls and recoveries, contraction and release.

**DAN 004,005,006 Ballet Technique (Non-Majors).**

Fundamentals of ballet technique and practice including barre and center floor work.

DAN 004,005,006 Modern Technique (Non-Majors).

Basic technique of modern dance including barre work, center work, floor work, isolation falls and recoveries, contraction and release. Offered only to, and required of, ballet high school seniors.

DAN 011,012,013 Pointe/Variations.

Basic technique of ballet on pointe. Variations from classical ballets will be introduced to the student.

DAN 014,015,016 Men's Class.

A class in which special attention is given to the technical requirements of the dance as it pertains to the role of the male dancer.

DAN 020 Character Dance.

Basic ethnic dance styles as used in dance performances.

DAN 031,032,033 Adagio (Pas de Deux).

Basic technique of partnering in dance performances.

DAN 071,072,073 Dance Composition.

Principles of techniques of choreography for modern majors.

DAN 074,075,076 Improvisation.

Improvisation offers students a deep exploration of movement which acts to extend their choreographic vocabulary for dance composition. It also offers the opportunity to develop sensitivity working with groups in an instant "performance" situation.

DAN 077,078,079 Dance Theater.

The student will explore the theatrical implementation of mask, costume and prop as they relate to the art of the dance, through improvisation and structured studies. (Required)

DAN 081,082,083 Modern Repertory.

A study of works either by resident or guest choreographers from present and/or classic repertoire.

DAN 084,085,086 Ballet Repertory.

Classes will acquaint ballet students with a variety of choreographic styles: well-known classics by such choreographers as Petipa, Bournonville and Fokine and contemporary works by a variety of artists will challenge the students' use of technique while developing their ensemble work, musicality and detail to style.

DAN 098 Career Orientation - Ballet.

Dance-related elements vital to the transition from student to professional. Emphasizes resume writing, photographs and preparing for auditions. (Required for high school seniors.)

DAN 599 Intensive Arts Projects

Special projects, programs, classes, seminars and performances developed by each of the arts areas, during the two-week period immediately following the Thanksgiving break. These may be either intra-disciplinary or interdisciplinary among the arts areas and/or General Studies. Students must enroll in this course each Fall term they are in attendance at NCSA. The course will be graded Pass/Fail.

## **CLASS ATTENDANCE POLICY**

### **Attendance Requirements**

All students shall attend all classes in which they are enrolled regularly and punctually.

In order to receive a grade for a dance class, a student must participate in at least 75 percent of the classes. If he/she does not, then he/she will receive a failing grade. However, if the student is absent due to injury or illness, on the advice and counsel of the dean, the student can be given an "Incomplete" for the course, and will make up the work the following semester. In special cases, the student may be permitted to drop the course.

Specific regulations will be distributed at the beginning of the year and posted in the department.

### **Intensive Arts**

Intensive Arts includes the period beginning after Thanksgiving break and continuing until Christmas break.

This period is devoted to "Nutcracker" and to special programs in the arts area which may include interdisciplinary courses with the other arts areas and General Studies.

### **Early Departure**

Students who wish to leave School before the official end of a term must have their parent or guardian send the dean a letter of request, stating the date and reason for early departure. This request must be submitted to the dean at least one week prior to the proposed departure date. If the request is approved, the student must process the necessary clearance forms (available in Dance Office) and obtain the signatures of all of his/her faculty members. Travel plans are not a valid reason for early departure. A student's attendance record and grades will be taken into consideration before granting permission.

### **Late Return/Late Registration**

All students who cannot be present on the scheduled term registration date must notify the Dance Office and the Registrar in advance. Dance classes missed will be considered as unexcused absences unless permission to arrive late is given by the dean. In order for the absences to be excused, the student's parent or guardian must provide documentation of the reason for the student's late return or registration to the dean before the day of registration. Travel plans are not a valid reason for late registration.

Students must be aware that any classes missed, excused or unexcused, may cause the student to fall below the 75percent required attendance. (See Attendance Requirements.)

## **WITHDRAWAL OR DISMISSAL FROM SCHOOL**

In certain cases, such as serious illness or injury, where the student cannot participate in his/her dance classes for an extended amount of time, it may be recommended that the student withdraw from the School of the Arts. Each case must be discussed with the dean.

## **DRESS CODE**

It is the student's responsibility to adhere to the dress code as posted. Failure to do so may cause the student to be dismissed from class resulting in an unexcused absence. Regulations will be distributed at the beginning of each academic year and to new students upon registration. They will also be posted in the School of Dance.

## **PERFORMANCE POLICY**

Performance is an integral part of the training program. If a student is selected to perform by the faculty, he/she must perform, unless an exception is made by the dean. Failure to meet obligations during any production may result in dismissal from the School.

## **OUTSIDE PERFORMANCE**

Before accepting outside engagements during the school year, students must submit a written request to the assistant dean. Such requests are subject to the dean's final approval. Forms are available in the Dance Office.

Other specific policies may be distributed and posted as needed.

## **INTERNATIONAL PROGRAM**

Since 1969, the School of Dance has sponsored international dance tours during the summer. Through the international program, many dance students have received the opportunity to go abroad to study and perform. In addition, they have been exposed to all of the educational and cultural benefits that travel affords.

For many years, the program took students to Italy and Switzerland. The itinerary included visits to Rome, Venice, Spoleto, Siena and Lucerne. In 1988, the School inaugurated a summer ballet program in Hungary, in conjunction with the Hungarian State Ballet School. The School also offers a summer modern dance program in England, in conjunction with the London School of Contemporary Dance.

The International Dance Program is considered an honors program for exceptional students.

## **PREPARATORY PROGRAM**

The preparatory program was initiated in 1979 by Sonja Tyven in cooperation with the Winston-Salem/Forsyth County public schools. The program offers classes to selected fourth, fifth and sixth grade students. It is intended to prepare promising in-state residents for acceptance, by audition, to the School of Dance's professional program at the seventh-grade level.

## THE SCHOOL OF DESIGN AND PRODUCTION

Recognizing the importance of designers and craftsmen as collaborative artists and artisans in the performing arts, the School of Design and Production offers a unique and comprehensive program of instruction and practice in theatrical design, production management and theatre crafts. Students and faculty design and execute the sets, properties, costumes and lighting, and manage all production aspects for more than 20 shows a year. Design and Production works hand in hand with Dance, Drama and Music in mounting all their operas, musicals, plays, ballets and modern dance concerts.

Students may enroll in the Arts Diploma program, the undergraduate (B.F.A.) degree program, or the graduate (M.F.A.) degree program.

### **Administration:**

John Sneden, Dean of the School of Design and Production (1970)

A.B., M.A., University of North Carolina at Chapel Hill. Professor of drama and design, East Carolina University, Greenville, NC. Director of theatre, Davidson College. Designer, Arrow Rock Lyceum, the State Theatre of Missouri. Eight years as resident designer for the East Carolina Summer Music Theatre. Designer, the Cape Playhouse, Dennis, Mass. Board of Directors, North Carolina Scenic Studios, Inc.

Scott W. Templin, Assistant Dean, Sound Design, Lighting, Computers (1973)

B.A., University of California at Santa Barbara (Technical Theatre and Design); M.F.A., California Institute of the Arts, where he studied design with James Heart Sterns. Costume shop manager at UCSB. Teaching assistant for theatre sound at California Institute of the Arts. Worked as master carpenter for the North Carolina Summer Festival 1973. Designed lighting and sound systems for Disneyland, Anaheim, Calif.

Clyde Fowler, Jr., Director of Visual Arts, Drawing, Advanced Drawing (1975)

B.F.A., Virginia Commonwealth University. Studied drawing at the National Academy of Fine Arts in New York and at Art Students League, also in New York. Represented in the 40th annual North Carolina Artists Exhibition, North Carolina Museum of Art, Raleigh. One-person and group exhibitions at the Southeastern Center for Contemporary Art. Costume design for North Carolina Dance Theater, "A Classic Tale."

### **Design and Production Faculty:**

John Lee Beatty, Scenic Design (1984)

B.A., Brown University, 1970; M.F.A., Yale School of Drama, 1973. Designed more than two dozen Broadway productions, including "Talley's Folly," "Fifth of July," "Crimes of the Heart," "Ain't Misbehavin'," "Angels Fall," "Knock, Knock" and "Penn & Teller." Many Off-Broadway successes. Currently with the Circle Repertory Company and the Manhattan Theatre Club, in addition to leading regional theatres. Past recipient of Tony, Obie, Drama Desk and Critics Circle awards.

Diane R. Berg, Costume Shop Manager, Costuming (1986)

B.F.A., West Virginia University, M.F.A., University of North Carolina at Greensboro. Costume shop manager, Asolo State Theatre, Sarasota, Fla.; Purdue Professional Theatre. Vice commissioner for the U.S. Institute for Theatre Technology Costume Commission. Director, graduate costume technology, Purdue University.

Pamela Chapkin-Griffin, Color and Design, Drawing, Rendering (1982)

B.F.A., Syracuse University; M.F.A., Tyler School of Art, Temple University. Instructor/guest lecturer, Goods Gallery, Port Washington, N.Y.; Cazenovia College, N.Y.; Syracuse University, N.Y.

Norman Coates, Lighting Design (1990)

B.A., Temple University. Lighting designer for Broadway shows: "The News" and "Prince of Central Park." Off-Broadway: "Here Are Ladies," "Diversions and Delights," "Blood Knot," and "Limbo Tales." Designed Richard Harris' international tour of "Camelot." Regional credits include two seasons at Playmakers Repertory, Burt Reynolds Jupitor Theatre and The Hirschfeld Theatre.

Martha Dunigan, Visual Arts; Sculpture, Ceramics (1974)

B.A., Oberlin College; M.F.A., University of North Carolina at Greensboro. Attended Penland School of Crafts; Atelier 17, Paris; Pratt Graphic Workshop, New York. Exhibiting member, Piedmont Craftsmen, Inc.; Five Winston-Salem Printmakers. Works shown in juried and member exhibitions of Provincetown Art Association, Massachusetts; Southeastern Center for Contemporary Art, Winston-Salem, N.C.; and many groups throughout the Southeast. Represented in collections of Wachovia Bank & Trust Co., Wake Forest University English Department, Jackson Library of UNC-G and numerous private collections.

Henry Grillo, Stagecraft, Theatre Technology (1983)

B.A., Cornell University; M.F.A., Carnegie-Mellon University. Technical director/lighting designer: University of Evansville, Carnegie-Mellon Theatre Company, Cornell University Theatre, Ithaca Summer Repertory, North Carolina Scenic Studios, U.S. Institute for Theatre Technology and International Alliance of Theatrical Stage Employees (IATSE).

Philip A. Link, Studio Painting (1986)

B.F.A., M.F.A., University of North Carolina at Greensboro. Arts Students League, New York. Instructor: Sawtooth Center for Visual Design, 1984-87, 1989. North Carolina Artists-in-the-Schools Program, 1986-87. Art Instructor: N.C. Governor's School West, 1987 and 1988. Exhibitions include "43rd Annual N.C. Artists' Exhibition," with Elizabeth Darrow; St. John's Museum of Art, Wilmington, N.C., 1985; "Motion and Gesture," Green Hill Center for North Carolina Art, Greensboro, N.C., 1987; Group Show, McIn-tosh Gallery, Inc., Atlanta, Ga., 1989. Collections include Duke University Medical Center; Winston-Plaza Hotel; the U.S. State Department; and private collections across North Carolina, the Southeast and elsewhere.

John H. Miller, Drafting, Welding, Technical Production, Stage Machinery (1989)

B.S., M.F.A., Southern Illinois University. Master electrician, "Sunshine Boys," National Bus & Truck. Technical director: North Carolina Shakespeare Festival, North Carolina School of the Arts, Florida State University. Operations manager: Carolina StreetScene, 1976-79. Project manager: J.R. Clancy, Inc.

Donato Moreno, Design, Rendering, Painting, Drawing (1984)

B.A., American University; M.F.A., Cornell University. Additional studies: New York University School of the Arts, University of Mexico, Ecole des Beaux-Arts, Paris. Designer: Provincetown Playhouse, Colonnades Theatre Lab, New York City Opera, Williamstown Theatre Festival, Manhattan School of Music, Playwrights Horizons, American Place Theatre, North Carolina and Colorado Shakespeare Festivals, among others.

Susan Peterson, Resident Scenic Artist, Scenic Design (1988)

B.F.A., Washington University School of Fine Arts; M.F.A., New York University. Scenic artist and/or designer: Herndale Films, Los Angeles, Calif.; Triangle Music Theatre Association, Durham, N.C.; Berkshire Theatre Festival; Bruce and Bruce Stage Scenery, New York City; Schuster Films, New York City; Williamstown Theatre Festival. Member, United Scenic Artists, Local 829.

Mark Pirolo, Undergraduate Design Program Adviser; Costume and Scene Design (1972) B.F.A.(Honors), Carnegie-Mellon University. Designer: National Educational Television Biography Series; Pittsburgh Playhouse; Great Lakes Shakespeare Festival; Theatre-by-the-Sea, Portsmouth, N.H.; North Carolina Dance Theater; North Carolina Shakespeare Festival; PlayMakers Repertory, University of North Carolina at Chapel Hill; Folger Theatre; Colorado Shakespeare Festival. Guest designer: Wake Forest University and State University of New York at Albany.

Martha Ruskai, Resident Makeup Artist, Wig Specialist (1987)

B.M., M.F.A., University of Cincinnati Conservatory of Music. Makeup artist and wig maker for Elsen Associates, Inc.,since 1986. Makeup artist for Santa Fe Opera, Pittsburgh Opera, Cincinnati Opera, Connecticut Opera, New Jersey State Opera, Great Lakes Shakespeare Festival, Cincinnati Playhouse in the Park.

John J. Toia, Coordinator of the Stage Management Program (1989)

B.F.A., Wayne State University; M.F.A., Florida State University. Production stage manager: Stages Repertory Theatre, Pasadena Playhouse, New Globe Theatre, Philadelphia Drama Guild, Tennessee Williams Theatre. Stage manager: Dramatists Guild, Ensemble Studio Theatre of New York, New York Shakespeare Festival, Asolo State Theatre. Member of Actors' Equity Association.

Christine Turbitt, Costume Design, Costume History, Costume Construction (1974)

B.A., University of California-Berkeley; M.F.A., University of California- Irvine. Has designed costumes for the University Dance Theatre in Repertory, Berkeley, Calif.; North Carolina Dance Theater; North Carolina Theatre Ensemble; The Young Age Theatre; Monomoy Theatre; The New Stage; and the North Carolina Shakespeare Festival. Worked several seasons at the Santa Fe Opera and as shop supervisor for one season at the Great Lakes Shakespeare Festival.

Bill Volz, Technical Faculty, Technical Liaison to School of Drama, Instructor of Stagecraft and Lighting for Drama Students (1989)

B.F.A., North Carolina School of the Arts, 1985. Technical coordinator for Spartan Foods employee appreciation events; technical director/instructor for the South Carolina Governor's School of the Arts, 1985-89.

Bland M. Wade, Jr. Department Properties Manager, Stage Properties, Crafts (1986)

B.F.A., North Carolina School of the Arts. Member of IATSE Local 635. Property Master/ Artisan for Heritage Repertory Theatre, Actors Theatre of Louisville, North Carolina Shakespeare Festival, The Piedmont Opera Theatre.

R. Bruce Wiles, Technical Director, Production Management, Theatre Technology (1988)

B.F.A., M.F.A., University of Georgia. IATSE No. 482. Technical director: Pepsico SummerFare; Spoleto Festival, USA; North Carolina regional theatre; Illinois Repertory Theatre; Illinois Kabuki Theatre. Assistant technical director, Krannert Center for the Performing Arts.

## Staff

Sylvia Spencer, Administrative Secretary (1990)

Shelva Cockerham, Secretary (1990)

Jannie Davis, Wardrobe Manager (1980)

Alan Bull, Shop Foreman (1988)

## **THE UNDERGRADUATE PROGRAM**

The four-year undergraduate professional training program is open to college students who wish to concentrate in:

- Scene Design
- Costume Design/Construction
- Lighting Design
- Technical Production (including stage carpentry, stage electronics, painting, properties, crafts, and technical direction.)
- Stage Management

Students may pursue either the Bachelor of Fine Arts degree or the Arts Diploma.

### **Transfer Students**

Transfer students are placed according to ability and experience at the discretion of the dean, following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered and appropriate advanced credit will be given. A transfer student must spend a minimum of two years at the School of the Arts to qualify for the Bachelor of Fine Arts in Design and Production.

### **Supplies and Materials**

Students are personally responsible for obtaining their own supplies and equipment for classes and crew, i.e., drafting equipment, shop hand tools and drawing and design supplies, as well as required (or recommended) textbooks for courses. Expenditures will be heaviest during the first year, as students make major investments that they will use for the rest of their professional careers. Students not already owning some of the major equipment and supplies needed should be prepared to spend between \$300 and \$500 during the early part of their first year.

### **Apprenticeship**

Students in their fourth year may, with the permission of the dean and the approval of the faculty, receive credit for one or two terms of arts courses for apprenticeship in a professional company. These students continue to pay regular tuition to the North Carolina School of the Arts.

### **Continuance in the Program**

To remain in the program, the student must maintain a cumulative 2.0 average in both general studies and arts courses through the first year, and in the following years, an average of 2.0 in general studies courses and 2.5 in arts courses. In addition, students are evaluated by the faculty each term and are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

### **Grading System**

Indication of student achievement is provided by the following grades and assigned quality points:

|   |       |            |
|---|-------|------------|
| A | (4.0) | Excellent  |
| B | (3.0) | Good       |
| C | (2.0) | Average    |
| D | (1.0) | Poor       |
| F | (0.0) | Failing    |
| I |       | Incomplete |

## **Bachelor of Fine Arts Degree Requirements**

One hundred and twenty-five to 145 credit hours in Design and Production courses (must include 48 credit hours in Production.)

Thirty-six credit hours in General Studies courses (must include GES 101, 102, 103; GES 211, 212, 213; THH 141, 142, 143; LIT 290; one Math/Science elective; one Social Science elective; one Literature/Philosophy elective). ARH 101, 102, 103 is required for students in the Scene Design and Costume Design curricula.

All students are required to make a formal portfolio presentation to the entire faculty during the last term of the senior year in order to graduate.

## **Arts Diploma Requirements**

All Design and Production courses for the Bachelor of Fine Arts degree are required for the Arts Diploma. Additional General Studies courses may be taken, but are not required. One hundred and twenty five to 145 credits in Design and Production courses must include 48 hours in Production. Each candidate for the Arts Diploma is required to make a formal portfolio presentation to the entire faculty during the last term of the senior year in order to graduate.

## **UNDERGRADUATE COURSE REQUIREMENTS**

### **SCENE DESIGN OPTION (Minimum Requirements)**

| 1ST YEAR                                | FALL | WINTER | SPRING |
|---|------|--------|--------|
| DEP 100 (Production)                    | 4    | 4      | 4      |
| DEP 110,120,130 (Fundamentals)          | 1    | 1      | 1      |
| DEP 141,142,143 (Drafting)              | 2    | 2      | 2      |
| DEP 151,152,153 (Color and Design)      | 2    | 2      | 2      |
| DEP 161,162,163 (Drawing)               | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)       | 2    |        |        |
| GES 101,102,103 (Critical Perspectives) | 2    | 2      | 2      |
| ARH 101,102,103 (Art History)           | 2    | 2      | 2      |
| GENERAL STUDIES ELECTIVES*              | 2    | 2      | 2      |
|   | ==== | ====   | ====   |
| CREDIT HOURS:                           | 19   | 17     | 17     |

### **2ND YEAR**

|                                     |      |      |      |
|-------------------------------------|------|------|------|
| DEP 200 (Production)                | 4    | 4    | 4    |
| DEP 174,175,176 (History of Decor)  | 2    | 2    | 2    |
| DEP 211,212,213 (Scene Painting I)  | 2    | 2    | 2    |
| DEP 217,218,219 (Stagecraft)        | 2    | 2    | 2    |
| DEP 251,252,253 (Scene Design I)    | 2    | 2    | 2    |
| DEP 254,255,256 (Studio Painting I) | 2    | 2    | 2    |
| DEP 264,265,266 (Adv. Drawing I)    | 2    | 2    | 2    |
| DEP 599 (Intensive Arts Projects)   | 2    |      |      |
| THH 241,242,243 (Theatre History)   | 2    | 2    | 2    |
|                                     | ==== | ==== | ==== |
| CREDIT HOURS:                       | 20   | 18   | 18   |

|                                      | FALL | WINTER | SPRING |
|--------------------------------------|------|--------|--------|
| 3RD YEAR                             |      |        |        |
| DEP 300 (Production)                 | 4    | 4      | 4      |
| DEP 311,312,313 (Scene Painting II)  | 2    | 2      | 2      |
| DEP 351,352,353 (Scene Design II)    | 2    | 2      | 2      |
| DEP 354,355,356 (Studio Painting II) | 2    | 2      | 2      |
| DEP 364,365,366 (Adv. Drawing II)    | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)    | 2    |        |        |
| GES 211,212,213 (Western Thought)    | 2    | 2      | 2      |
| GENERAL STUDIES ELECTIVES*           | 2    | 2      | 2      |
|                                      | ==== | ====   | ====   |
| CREDIT HOURS:                        | 18   | 16     | 16     |
| 4TH YEAR                             |      |        |        |
| DEP 400 (Production)                 | 4    | 4      | 4      |
| DEP 451,452, 453 (Scene Design III)  | 2    | 2      | 2      |
| DEP 454,455,456 (Rendering)          | 1    | 1      | 1      |
| DEP 231,232,233 (Lighting Design I)  | 2    | 2      | 2      |
| AND DESIGN &                         |      |        |        |
| PRODUCTION ELECTIVES**               | 2    | 2      | 2      |
| OR                                   |      |        |        |
| DEP 171,172,173 (Costume History)    | (2)  | (2)    | (2)    |
| AND                                  |      |        |        |
| DEP 261,262,263 (Costume Design I)   | (2)  | (2)    | (2)    |
| DEP 599 (Intensive Arts Projects)    | 2    |        |        |
|                                      | ==== | ====   | ====   |
| CREDIT HOURS:                        | 13   | 11     | 11     |

\*GENERAL STUDIES ELECTIVES: Must include LIT 290 (Dramatic Literature), one MATH or SCIENCE course, one SOCIAL SCIENCE course, and one LITERATURE or PHILOSOPHY course.

\*\*DESIGN & PRODUCTION ELECTIVES must have advisor's approval.

## COSTUME DESIGN OPTION (Minimum Requirements)

|   | FALL | WINTER | SPRING |
|---|------|--------|--------|
| <b>1ST YEAR</b>                         |      |        |        |
| DEP 100 (Production)                    | 4    | 4      | 4      |
| DEP 110,130 (Sc./Lt. Fundamentals)      | 1    |        | 1      |
| DEP 151,152,153 (Color and Design)      | 2    | 2      | 2      |
| DEP 161,162,163 (Drawing)               | 2    | 2      | 2      |
| DEP 221,222,223 (Costume Constr. I)     | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)       | 2    |        |        |
| GES 101,102,103 (Critical Perspectives) | 2    | 2      | 2      |
| ARH 101,102,103 (Art History)           | 2    | 2      | 2      |
| GENERAL STUDIES ELECTIVES*              | 2    | 2      | 2      |
|   | ==== | ====   | ====   |
| CREDIT HOURS:                           | 19   | 16     | 17     |
| <b>2ND YEAR</b>                         |      |        |        |
| DEP 200 (Production)                    | 4    | 4      | 4      |
| DEP 171,172,173 (Costume History)       | 2    | 2      | 2      |
| DEP 254,255,256 (Studio Painting I)     | 2    | 2      | 2      |
| DEP 261,262,263 (Costume Design I)      | 2    | 2      | 2      |
| DEP 264,265,266 (Adv. Drawing I)        | 2    | 2      | 2      |
| DEP 321,322,323 (Costume Constr.II)     | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)       | 2    |        |        |
| THH 241,242,243 (Theatre History)       | 2    | 2      | 2      |
| GES 211,212,213 (Western Thought)       | 2    | 2      | 2      |
|   | ==== | ====   | ====   |
| CREDIT HOURS:                           | 20   | 18     | 18     |
| <b>3RD YEAR</b>                         |      |        |        |
| DEP 300 (Production)                    | 4    | 4      | 4      |
| DEP 224,225,226 (Wigs & Makeup)         | 2    | 2      | 2      |
| DEP 354,355,356 (Studio Painting II)    | 2    | 2      | 2      |
| DEP 361,362,363 (Costume Design II)     | 2    | 2      | 2      |
| DEP 364,365,366 (Adv. Drawing II)       | 2    | 2      | 2      |
| DEP 421,422,423 (Costume Constr.III)    | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)       | 2    |        |        |
| GENERAL STUDIES ELECTIVES*              | 2    | 2      | 2      |
|   | ==== | ====   | ====   |
| CREDIT HOURS:                           | 18   | 16     | 16     |
| <b>4TH YEAR</b>                         |      |        |        |
| DEP 400 (Production)                    | 4    | 4      | 4      |
| DEP 454,455,456 (Rendering)             | 1    | 1      | 1      |
| DEP 461,462,463 (Costume Design III)    | 2    | 2      | 2      |
| DEP 231,232,233 (Lighting Design I)     | 2    | 2      | 2      |
| AND DESIGN &                            |      |        |        |
| PRODUCTION ELECTIVES**                  | 2    | 2      | 2      |
| OR                                      |      |        |        |
| DEP 174,175,176 (History of Decor)      | (2)  | (2)    | (2)    |
| AND                                     |      |        |        |
| DEP 251,252,253 (Scene Design II)       | (2)  | (2)    | (2)    |
| DEP 599 (Intensive Arts Projects)       | 2    |        |        |
|   | ==== | ====   | ====   |
| CREDIT HOURS:                           | 13   | 11     | 11     |

\*GENERAL STUDIES ELECTIVES: Must include LIT 290 (Dramatic Literature), one MATH or SCIENCE course, one SOCIAL SCIENCE course, and one LITERATURE or PHILOSOPHY course.

\*\*DESIGN & PRODUCTION ELECTIVES must have advisor's approval.

## LIGHTING DESIGN OPTION (Minimum Requirements)

| 1ST YEAR                                   | FALL | WINTER | SPRING |
|--|------|--------|--------|
| DEP 100 (Production)                       | 4    | 4      | 4      |
| DEP 110,120,130 (Fundamentals)             | 1    | 1      | 1      |
| DEP 141,142,143 (Drafting)                 | 2    | 2      | 2      |
| DEP 151,152,153 (Color and Design)         | 2    | 2      | 2      |
| DEP 161,162,163 (Drawing)                  | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)          | 2    |        |        |
| GES 101,102,103 (Critical Perspectives)    | 2    | 2      | 2      |
| GENERAL STUDIES ELECTIVES*                 | 2    | 2      | 2      |
|  | ==== | ====   | ====   |
| CREDIT HOURS:                              | 17   | 15     | 15     |
| <br>2ND YEAR                               |      |        |        |
| DEP 200 (Production)                       | 4    | 4      | 4      |
| DEP 181,182,183 (Sound & Electronics)      | 2    | 2      | 2      |
| DEP 217,218,219 (Stagecraft)               | 2    | 2      | 2      |
| DEP 231,232,233 (Lighting Design I)        | 2    | 2      | 2      |
| DEP 234,235,236 (Stage Electrics)          | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)          | 2    |        |        |
| THH 241,242,243 (Theatre History)          | 2    | 2      | 2      |
| GES 211,212,213 (Western Thought)          | 2    | 2      | 2      |
|  | ==== | =====  | ====   |
| CREDIT HOURS:                              | 18   | 16     | 16     |
| <br>3RD YEAR                               |      |        |        |
| DEP 300 (Production)                       | 4    | 4      | 4      |
| DEP 154 (3-D Design)                       | 2    |        |        |
| DEP 157,167 (Scene /<br>Costume Design-NM) |      | 2      | 2      |
| DEP 174,175,176 (History of Decor)         | 2    | 2      | 2      |
| DEP 331,332,333 (Lighting Design II)       | 2    | 2      | 2      |
| DESIGN &                                   |      |        |        |
| PRODUCTION ELECTIVES**                     | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)          | 2    |        |        |
| GENERAL STUDIES ELECTIVES*                 | 2    | 2      | 2      |
| GENERAL STUDIES ELECTIVES*                 | 2    | 2      | 2      |
|  | ==== | ====   | ====   |
| CREDIT HOURS:                              | 18   | 16     | 16     |
| <br>4TH YEAR                               |      |        |        |
| DEP 400 (Production)                       | 4    | 4      | 4      |
| DEP 431,432,433 (Lighting Design III)      | 2    | 2      | 2      |
| DESIGN &                                   |      |        |        |
| PRODUCTION ELECTIVES**                     | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)          | 2    |        |        |
|  | ==== | ====   | ====   |
| CREDIT HOURS:                              | 10   | 8      | 8      |

\*GENERAL STUDIES ELECTIVES: Must include LIT 290 (Dramatic Literature), one MATH or SCIENCE course, one SOCIAL SCIENCE course, and one LITERATURE or PHILOSOPHY course.

\*\*DESIGN & PRODUCTION ELECTIVES must have advisor's approval.

## TECHNICAL PRODUCTION OPTION (Minimum Requirements)

| 1ST YEAR                                | FALL | WINTER | SPRING |
|---|------|--------|--------|
| DEP 100 (Production)                    | 4    | 4      | 4      |
| DEP 110,120,130 (Fundamentals)          | 1    | 1      | 1      |
| DEP 141,142,143 (Drafting)              | 2    | 2      | 2      |
| DEP 151,152,153 (Color and Design)      | 2    | 2      | 2      |
| DEP 214,215,216 (Metal Working)         | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)       | 2    |        |        |
| GES 101,102,103 (Critical Perspectives) | 2    | 2      | 2      |
| GENERAL STUDIES ELECTIVES*              | 2    | 2      | 2      |
|   | ==== | ====   | ====   |
| CREDIT HOURS:                           | 17   | 15     | 15     |
| <br>2ND YEAR                            |      |        |        |
| DEP 200 (Production)                    | 4    | 4      | 4      |
| DEP 211,212,213 (Scene Painting I)      | 2    | 2      | 2      |
| DEP 217,218,219 (Stagecraft)            | 2    | 2      | 2      |
| DEP 244,245,246 (Shop Practices)        | 2    | 2      | 2      |
| DEP 247,248,249 (Stage Properties)      | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)       | 2    |        |        |
| THH 241,242,243 (Theatre History)       | 2    | 2      | 2      |
| GES 211,212,213 (Western Thought)       | 2    | 2      | 2      |
|   | ==== | ====   | ====   |
| CREDIT HOURS:                           | 18   | 16     | 16     |
| <br>3RD YEAR                            |      |        |        |
| DEP 300 (Production)                    | 4    | 4      | 4      |
| DEP 137,157,167 (Design for NM)         | 2    | 2      | 2      |
| DEP 174,175,176 (History of Decor)      | 2    | 2      | 2      |
| DEP 314,315,316 (Adv.Theatre Technol.)  | 2    | 2      | 2      |
| DEP 317,318,319 (Technical Direction)   | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)       | 2    |        |        |
| GENERAL STUDIES ELECTIVES*              | 2    | 2      | 2      |
| GENERAL STUDIES ELECTIVES*              | 2    | 2      | 2      |
|   | ==== | ====   | ====   |
| CREDIT HOURS:                           | 18   | 16     | 16     |
| <br>4TH YEAR                            |      |        |        |
| DEP 400 (Production)                    | 4    | 4      | 4      |
| DEP 341,342,343 (Production Mgmt.)      | 2    | 2      | 2      |
| DEP 417,418,419 (Sr. Tech. Studies)     | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)       | 2    |        |        |
|   | ==== | ====   | ====   |
| CREDIT HOURS:                           | 10   | 8      | 8      |

\*GENERAL STUDIES ELECTIVES: Must include LIT 290 (Dramatic Literature), one MATH or SCIENCE course, one SOCIAL SCIENCE course, and one LITERATURE or PHILOSOPHY course.

\*\*DESIGN & PRODUCTION ELECTIVES must have advisor's approval.

## STAGE MANAGEMENT OPTION (Minimum Requirements)

|  | FALL | WINTER | SPRING |
|--|------|--------|--------|
| <b>1ST YEAR</b>                            |      |        |        |
| DEP 100 (Production)                       | 4    | 4      | 4      |
| DEP 110,120,130 (Fundamentals)             | 1    | 1      | 1      |
| DEP 141,142,143 (Drafting)                 | 2    | 2      | 2      |
| DEP 151,152,153 (Color and Design)         | 2    | 2      | 2      |
| DEP 161,162,163 (Drawing)                  | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)          | 2    |        |        |
| GES 101,102,103 (Critical Perspectives)    | 2    | 2      | 2      |
| GENERAL STUDIES ELECTIVES*                 | 2    | 2      | 2      |
|  | ==== | ====   | ====   |
| CREDIT HOURS:                              | 17   | 15     | 15     |
| <b>2ND YEAR</b>                            |      |        |        |
| DEP 200 (Production)                       | 4    | 4      | 4      |
| DEP 181,182,183 (Sound & Electronics)      | 2    | 2      | 2      |
| DEP 231,232,233 (Lighting Design I)        | 2    | 2      | 2      |
| DEP 291,292,293 (Stage Mgmt I)             | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)          | 2    |        |        |
| THH 241,242,243 (Theatre History)          | 2    | 2      | 2      |
| GES 211,212,213 (Western Thought)          | 2    | 2      | 2      |
|  | ==== | ====   | ====   |
| CREDIT HOURS:                              | 16   | 14     | 14     |
| <b>3RD YEAR</b>                            |      |        |        |
| DEP 300 (Production)                       | 4    | 4      | 4      |
| DEP 157,167 (Scene /<br>Costume Design-NM) |      | 2      | 2      |
| DEP 341,342,343 (Production Mgmt.)         | 2    | 2      | 2      |
| DEP 331,332,333 (Stage Mgmt.II)            | 2    | 2      | 2      |
| DESIGN &<br>PRODUCTION ELECTIVES**         | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)          | 2    |        |        |
| GENERAL STUDIES ELECTIVES*                 | 2    | 2      | 2      |
| GENERAL STUDIES ELECTIVES*                 | 2    | 2      | 2      |
|  | ==== | ====   | ====   |
| CREDIT HOURS:                              | 16   | 16     | 16     |
| <b>4TH YEAR</b>                            |      |        |        |
| DEP 400 (Production)                       | 4    | 4      | 4      |
| DEP 498 (Stage Mgmt. Seminar)              | 2    | 2      | 2      |
| DESIGN &<br>PRODUCTION ELECTIVES**         | 2    | 2      | 2      |
| DESIGN &<br>PRODUCTION ELECTIVES**         | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)          | 2    |        |        |
|  | ==== | ====   | ====   |
| CREDIT HOURS:                              | 12   | 10     | 10     |

\*GENERAL STUDIES ELECTIVES: Must include LIT 290 (Dramatic Literature), one MATH or SCIENCE course, one SOCIAL SCIENCE course, and one LITERATURE or PHILOSOPHY course.

\*\*DESIGN & PRODUCTION ELECTIVES must have advisor's approval.

## General Studies Requirements (B.F.A. program)

### Costume and Scene Design

|                           |      |
|---------------------------|------|
| GES 101,102,103           | 6    |
| GES 211,212,213           | 6    |
| THH 241,242,243           | 6    |
| LIT 290                   | 2    |
| ARH 101,102,103           | 6    |
| Social Science Elective   | 2    |
| Math/Science Elective     | 2    |
| *General Studies Elective | 6    |
|                           | ==== |
| Total                     | 36   |

\*Of these elective courses, at least one must be in Literature or Philosophy. Exceptions to this requirement are approved by the assistant dean (college) or dean of General Studies.

### Lighting Design, Stage Management, Technical Production

|                           |       |
|---------------------------|-------|
| GES 101,102,103           | 6     |
| GES 211,212,213           | 6     |
| THH 241,242,243           | 6     |
| LIT 290                   | 2     |
| Social Science Elective   | 2     |
| Math/Science Elective     | 2     |
| *General Studies Elective | 12    |
|                           | ===== |
| Total                     | 36    |

\*At least half of these elective hours are to be distributed among courses in Humanities; of the Humanities courses chosen, at least one must be in Literature or Philosophy. Exceptions to this requirement are approved by the assistant dean (college) or dean of General Studies.

## THE GRADUATE PROGRAM

A Master of Fine Arts degree is offered in the following areas:

- Scene Design
- Costume Design
- Costume Technology
- Technical Direction

The M.F.A. degree is earned in a three-year conservatory program where extensive classroom and studio work is balanced with practical production experience. Studio and production assignments escalate in scale and complexity to prepare students to take full responsibility for productions as designers and technicians during the last two years of the program.

Classes are small and the 18-member resident faculty of working professionals are full-time participants in the training program. Guidance and evaluation are regularly given by the faculty to each student throughout the three-year program. As part of the training process, the faculty occasionally participates in NCSA productions as designers and technicians. Guest master teachers add to the curriculum with workshops in specialized areas. The studio and production work in which the student participates is of the highest professional level in both design creativity and technical execution.

### GRADUATE DEGREE PROGRAM

To be eligible for the degree, a student must successfully complete a minimum of 60 semester hours of graduate credit. Students will be placed in classes according to their abilities demonstrated by their portfolio, placement tests, or courses taken previously as indicated by transcripts. Most students will need three years to complete the program.

#### Grading System

Indication of graduate student achievement is provided by the following grades and assigned quality points:

|   |       |                                |
|---|-------|--------------------------------|
| A | (4.0) | Excellent                      |
| B | (3.0) | Good                           |
| C | (2.0) | Average                        |
| F |       | Failing                        |
| I |       | Incomplete                     |
| S |       | Satisfactory (for thesis only) |

There is no grade of "D" at the graduate level.

A graduate student may accumulate a maximum of eight (8) credit hours of the grade of "C" and remain enrolled in the graduate program. A graduate student receiving a grade of "F" in any course will be dropped from the program. No student will receive an M.F.A. with a grade of Incomplete.

#### Portfolio Review

A portfolio showing will be made at the end of the year with a final Portfolio Review before the full faculty at the end of the term in which graduation occurs. Evaluation of career potential will be an ongoing process, and students will be invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

## **Thesis Requirement**

In their final year, students will complete a fully documented thesis production from either a design or technical point of view. The production will actually be produced and presented before the public, and documentation will include, but not be limited to, historical period research, design concepts, renderings, color samples, paint elevations, complete construction and mechanical drawings, cost estimations, schedules, and photographs of the completed production.

## **Fellowships and Assistantships**

Graduate students may apply for teaching fellowships or shop assistantships. Appointments are made by the dean upon faculty recommendation.

## **GRADUATE COURSE REQUIREMENTS**

### **GRADUATE COSTUME DESIGN**

| 1ST YEAR                                   | FALL | WINTER | SPRING |
|--|------|--------|--------|
| DEP 500 (Production)                       | 4    | 4      | 4      |
| DEP 171,172,173 (Costume History)          | 2    | 2      | 2      |
| DEP 254,255,256 (Studio Painting I)        | 2    | 2      | 2      |
| DEP 264,265,266 (Adv. Drawing I)           | 2    | 2      | 2      |
| DEP 461,462,463 (Costume Design)           | 2    | 2      | 2      |
| DEP 621,622,623 (Costume Constr.)          | 2    | 2      | 2      |
| GES 698 (Graduate Theatre Seminar)         | 1    | 1      | 1      |
| DEP 599 (Intensive Arts Projects)          | 2    |        |        |
|  | ==== | ====   | ====   |
| Credit Hours:                              | 17   | 15     | 15     |
| 2ND YEAR                                   |      |        |        |
| DEP 600 (Production)                       | 4    | 4      | 4      |
| DEP 224,225,226 (Wigs & Makeup)            | 2    | 2      | 2      |
| DEP 354,355,356 (Studio Painting II)       | 2    | 2      | 2      |
| DEP 364,365,366 (Adv. Drawing II)          | 2    | 2      | 2      |
| DEP 661,662,663 (Costume Design)           | 2    | 2      | 2      |
| DEP 721,722,723 (Costume Constr.)          | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)          | 2    |        |        |
|  | ==== | ====   | ====   |
| Credit Hours:                              | 16   | 14     | 14     |
| 3RD YEAR                                   |      |        |        |
| DEP 700 (Production)                       | 4    | 4      | 4      |
| DEP 174,175,176 (History of Decor) AND (2) |      | (2)    | (2)    |
| DEP 251,252,253 (Scene Design I)           | (2)  | (2)    | (2)    |
| DEP 231,232,233 (Lighting Design I)        | 2    | 2      | 2      |
| AND DESIGN &                               |      |        |        |
| PRODUCTION ELECTIVES**                     | 2    | 2      | 2      |
| OR   |      |        |        |
| DEP 454,455,456 (Rendering)                | 1    | 1      | 1      |
| DEP 761,762,763 (Costume Design)           | 2    | 2      | 2      |
| DEP 799 (Thesis)                           |      |        | 2      |
| DEP 599 (Intensive Arts Projects)          | 2    |        |        |
|  | ==== | ====   | ====   |
| Credit Hours:                              | 13   | 11     | 13     |

\*\*DESIGN & PRODUCTION ELECTIVES must have advisor's approval.

## GRADUATE COSTUME TECHNOLOGY

| 1ST YEAR                             | FALL | WINTER | SPRING |
|--------------------------------------|------|--------|--------|
| DEP 500 (Production)                 | 4    | 4      | 4      |
| DEP 171,172,173 (Costume History)    | 2    | 2      | 2      |
| DEP 254,255,256 (Studio Painting I)  | 2    | 2      | 2      |
| DEP 264,265,266 (Adv. Drawing I)     | 2    | 2      | 2      |
| DEP 461,462,463 (Costume Design)     | 2    | 2      | 2      |
| DEP 621,622,623 (Costume Constr.)    | 2    | 2      | 2      |
| GES 698 (Graduate Theatre Seminar)   | 1    | 1      | 1      |
| DEP 599 (Intensive Arts Projects)    | 2    |        |        |
|                                      | ==== | ====   | ====   |
| Credit Hours:                        | 17   | 15     | 15     |
| <br>                                 |      |        |        |
| 2ND YEAR                             |      |        |        |
| DEP 600 (Production)                 | 4    | 4      | 4      |
| DEP 224,225,226 (Wigs & Makeup)      | 2    | 2      | 2      |
| DEP 354,355,356 (Studio Painting II) | 2    | 2      | 2      |
| DEP 364,365,366 (Adv. Drawing II)    | 2    | 2      | 2      |
| DEP 524 (Textiles)                   | 2    |        |        |
| DEP 527,528 (Costume Shop Mgmt.)     |      | 2      | 2      |
| DEP 661,662,663 (Costume Design)     | 2    | 2      | 2      |
| DEP 721,722,723 (Costume Constr.)    | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)    | 2    |        |        |
|                                      | ==== | ====   | ====   |
| Credit Hours:                        | 18   | 16     | 16     |
| <br>                                 |      |        |        |
| 3RD YEAR                             |      |        |        |
| DEP 700 (Production)                 | 4    | 4      | 4      |
| DEP 724,725,726 (Costume Technology) | 2    | 2      | 2      |
| DEP 799 (Thesis) 2                   |      |        |        |
| DESIGN &                             |      |        |        |
| PRODUCTION ELECTIVES**               | 2    | 2      | 2      |
| DESIGN &                             |      |        |        |
| PRODUCTION ELECTIVES**               | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)    | 2    |        |        |
|                                      | ==== | ====   | ====   |
| Credit Hours:                        | 12   | 10     | 12     |

\*\*DESIGN & PRODUCTION ELECTIVES must have advisor's approval.

## GRADUATE SCENE DESIGN

| 1ST YEAR                                      | FALL | WINTER | SPRING |
|---|------|--------|--------|
| DEP 500 (Production)                          | 4    | 4      | 4      |
| DEP 174,175,176 (History of Decor)            | 2    | 2      | 2      |
| DEP 254,255,256 (Studio Painting I)           | 2    | 2      | 2      |
| DEP 264,265,266 (Adv. Drawing I)              | 2    | 2      | 2      |
| DEP 451,452,453 (Scene Design)                | 2    | 2      | 2      |
| DEP 611,612,613 (Grad. Scenic Art I)          | 2    | 2      | 2      |
| DEP 698 (Graduate Theatre Seminar)            | 1    | 1      | 1      |
| DEP 599 (Intensive Arts Projects)             | 2    |        |        |
|   | ==== | ====   | ====   |
| Credit Hours:                                 | 17   | 15     | 15     |
| <br>2ND YEAR                                  |      |        |        |
| DEP 600 (Production)                          | 4    | 4      | 4      |
| DEP 231,232,233 (Light Design I) AND DESIGN & | 2    | 2      | 2      |
| PRODUCTION ELECTIVES ** OR                    | 2    | 2      | 2      |
| DEP 171,172,173 (Costume History) AND         | (2)  | (2)    | (2)    |
| 261,262,263 (Costume Design I)                | (2)  | (2)    | (2)    |
| DEP 354,355,356 (Studio Painting II)          | 2    | 2      | 2      |
| DEP 364,365,366 (Adv. Drawing II)             | 2    | 2      | 2      |
| DEP 651,652,653 (Scene Design)                | 2    | 2      | 2      |
| DEP 711,712,713 (Grad. Scenic Art II)         | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)             | 2    |        |        |
|   | ==== | ====   | ====   |
| Credit Hours:                                 | 18   | 16     | 16     |
| <br>3RD YEAR                                  |      |        |        |
| DEP 700 (Production)                          | 4    | 4      | 4      |
| DEP 454,455,456 (Rendering)                   | 1    | 1      | 1      |
| DEP 751,752,753 (Scene Design)                | 2    | 2      | 2      |
| DEP 799 (Thesis) DESIGN &                     |      |        | 2      |
| PRODUCTION ELECTIVES**                        | 2    | 2      | 2      |
| DEP 599 (Intensive Arts Projects)             | 2    |        |        |
|   | ==== | ====   | ====   |
| Credit Hours:                                 | 11   | 9      | 11     |

\*\*DESIGN & PRODUCTION ELECTIVES must have advisor's approval.

## GRADUATE TECHNICAL DIRECTION

| 1ST YEAR                              | FALL | WINTER | SPRING |
|---------------------------------------|------|--------|--------|
| DEP 500 (Production)                  | 4    | 4      | 4      |
| DEP 141,142,143 (Drafting)            | 2    | 2      | 2      |
| OR DESIGN &                           |      |        |        |
| PRODUCTION ELECTIVES**                | (2)  | (2)    | (2)    |
| DEP 214,215,216 (Metalworking)        | 2    | 2      | 2      |
| DEP 244,245,246 (Shop Practice)       | 2    | 2      | 2      |
| DEP 614,615,616 (Adv. Theatre Tech.)  | 2    | 2      | 2      |
| DEP 617,618,619 (Technical Direction) | 2    | 2      | 2      |
| GES 698 (Graduate Theatre Seminar)    | 1    | 1      | 1      |
| DEP 599 (Intensive Arts Projects)     | 2    |        |        |
|                                       | ==== | ====   | ====   |
| Credit Hours:                         | 17   | 15     | 15     |

\*\*Students placing out of DRAFTING must enroll in DESIGN & PRODUCTION ELECTIVES.

NOTE: Must place out of, or enroll in, DEP 120 (Costume Fundamentals) during the first year.

### 2ND YEAR

|                                     |      |      |      |
|-------------------------------------|------|------|------|
| DEP 600 (Production)                | 4    | 4    | 4    |
| DEP 151,152,153 (Color and Design)  | 2    | 2    | 2    |
| DEP 174,175,176 (History of Decor)  | 2    | 2    | 2    |
| DEP 231,232,233 (Lighting Design I) | 2    | 2    | 2    |
| DEP 234,235,236 (Stage Electrics)   | 2    | 2    | 2    |
| DESIGN &                            |      |      |      |
| PRODUCTION ELECTIVES**              | 2    | 2    | 2    |
| DEP 599 (Intensive Arts Projects)   | 2    |      |      |
|                                     | ==== | ==== | ==== |
| Credit Hours:                       | 16   | 14   | 14   |

NOTE: Students with a strong background in lighting, and with the advisor's approval, may elect to enroll in one of the ADVANCED LIGHTING DESIGN sequences, in place of DED 231, 232, 233 (Lighting Design I).

### 3RD YEAR

|                                       |      |      |      |
|---------------------------------------|------|------|------|
| DEP 700 (Production)                  | 4    | 4    | 4    |
| DEP 611,612,613 (Scenic Art)          | 2    | 2    | 2    |
| DEP 641,642,643 (Theatre Prod. Mgmt.) | 2    | 2    | 2    |
| DEP 799 (Thesis)                      |      |      | 2    |
| DESIGN &                              |      |      |      |
| PRODUCTION ELECTIVES**                | 2    | 2    | 2    |
| DESIGN &                              |      |      |      |
| PRODUCTION ELECTIVES**                | 2    | 2    | 2    |
| DEP 599 (Intensive Arts Projects)     | 2    |      |      |
|                                       | ==== | ==== | ==== |
| Credit Hours:                         | 14   | 12   | 14   |

\*\*DESIGN & PRODUCTION ELECTIVES must have advisor's approval.

## COURSE DESCRIPTIONS

All courses listed may not be offered each year. Lists of courses offered in a given year or term may be obtained from the School of Design and Production office.

### DEP 100, 200, 300, 400 Production (4 Credits Each Term)

Practical application of all phases of technical production and design. During the first year, assignments to crews and design projects will be varied to ensure broad exposure and experience. Advanced students will be assigned to the areas of their major concentration.

### DEP 110 Scenery Fundamentals (1 Credit)

An introduction to the fundamentals of scenery construction, theatre rigging, tools and shop procedures, and safety.

### DEP 120 Costume Fundamentals (1 Credit)

An introduction to sewing for stage costumes, including shop procedures, organization and basic techniques of pinning, marking, cutting and machine and hand sewing.

### DEP 130 Lighting Fundamentals (1 Credit)

An introduction to the mechanics of stage lighting, including instrument maintenance, control boards, color media, basic electricity and shop procedures. In addition, basic stage management and a discussion of a performing arts organizational chart will be discussed.

### DEP 137 Elements of Lighting Design for Non-Majors (2 Credits)

An introduction to and survey of the principles of lighting design for the non-designer, focusing on the history, development, function and future of lighting design for the stage.

### DEP 141, 142, 143 Drafting for the Theatre (2 Credits Each Term)

Intensive training in the various elements of technical theatre and stage design graphics. Included in the first term are ground plans, elevations, sections, and orthographics. Second and third terms concentrate on lighting graphics, pictorial drawings, perspective techniques, and presentational styles. Students must successfully complete each term in sequence.

### DEP 151, 152, 153 Color and Design (2 Credits Each Term)

An investigation of the basic principles of two-dimensional art and graphic forms through various media and a study of color and color theory through projects in traditional and individual expression.

### DEP 154, 155, 156 3-D Design and Sculpture (2 Credits Each Term)

The study of three-dimensional design and sculpture for the theatrical designer. Sculptural problems will be explored using various media - clay, wire, paper, wood.

### DEP 157 Elements of Scene Design for Non-Majors (2 Credits)

An introduction to and survey of the principles of scene design for the non-designer, focusing on the process of theatrical design as influenced by the western physical stage.

### DEP 161, 162, 163 Drawing (2 Credits Each Term)

A practical study in developing drawing skills. Special focus is given to space, movement, perspective, and the human form.

### DEP 167 Elements of Costume Design for Non-Majors (2 Credits)

An introduction to and survey of the process of costume design for the non-designer.

**DEP 171, 172, 173 Costume History (2 Credits Each Term)**

A survey of clothing and accessories throughout the world from ancient times to the present.

**DEP 174, 175, 176 History of Decor (2 Credits Each Term)**

A survey of architecture, interiors and furniture from ancient times to the present.

**DEP 181, 182, 183 Sound and Electronics (2 Credits Each Term)**

Introduction to sound and sound equipment utilized by the theatre technician in theatrical production. Consideration is given to electricity, electronics, physics of sound and equipment.

**DEP 199, 299, 399, 499, 699 Tutorials and Contracts (Credits To Be Announced)**

Credit is given for apprenticeships and tutorials originated by the student with faculty approval, for special projects which will significantly enrich the student's growth and development in areas not regularly covered in established courses.

**DEP 211, 212, 213 Scene Painting I (2 Credits Each Term)**

A study of basic techniques employed by the scenic artist. Emphasis is placed on equipment, procedure and practical application to framed scenery, drops and three-dimensional units.

**DEP 214, 215, 216 Welding and Metalworking (2 Credits Each Term)**

A three-term sequence exploring the use of metal as a scenic material. Concentration is on safety, tools, and the various welding and metal-working processes. 214 is prerequisite to 215. Students may only enter 216 with consent of the instructor and the successful completion of 214 and 215.

**DEP 217, 218, 219 Stagecraft (2 Credits Each Term)**

An in-depth study of the tools and techniques of scenery construction, backstage operating systems, and construction materials.

**DEP 221, 222, 223 Costume Construction (2 Credits Each Term)**

A study of flat patterning and construction techniques, with emphasis on practical application in theatrical costuming.

**DEP 224, 225, 226 Fundamentals of Wig and Makeup (2 Credits Each Term)**

One term each of construction techniques for wigs and facial hair, period hair styling, and basic makeup skills.

**DEP 231, 232, 233 Lighting Design I (2 Credits Each Term)**

Introduction to the principles, theories, and equipment employed by the lighting designer for the stage. Areas of investigation include color, light sources, control systems and script analysis.

**DEP 234, 235, 236 Stage Electrics (2 Credits Each Term)**

A survey of the mechanics of stage electrics and the role of the production electrician. Topics will include electrical power distribution, trouble-shooting, pulling the show package and cost estimates for rental packages.

**DEP 241, 242, 243 Furniture and Woodworking (2 Credits Each Term)**

Practical study of the construction, upholstery, repair and refinishing of furniture for the stage, and the art of fine woodworking.

**DEP 244, 245, 246 Shop Practice and Technique (2 Credits Each Term)**

Exploration of typical shop organization and methodology, including techniques to improve craftsmanship and productivity.

**DEP 247, 248, 249 Stage Properties (2 Credits Each Term)**

A study of basic procedures, techniques, and materials that can be used by the designer and technician in the construction of stage properties. Basic introduction to organization and procurement of stage properties. DEP 247 and 248 are prerequisites to DEP 249.

**DEP 251, 252, 253 Scene Design (2 Credits Each Term)**

Through projects in space analysis and fundamental design problems, the student designer will develop his/her sense of scale, proportion, volume and color.

**DEP 254, 255, 256 Studio Painting I (2 Credits Each Term)**

An introduction to acrylic and oil painting for the stage designer, and an examination of design variables through problems in landscape, still life, and figure-painting.

**DEP 261, 262, 263 Costume Design (2 Credits Each Term)**

An examination of the fundamental techniques of costume design through a series of historical and problem-oriented projects. Emphasis will be placed on imagination, problem-solving, and growth in both rendering and presentation of work. Costume History (DEP 171, 172, 173) required as a prerequisite or concurrent course.

**DEP 264, 265, 266 Advanced Drawing I (2 Credits Each Term)**

A studio course for the stage designer to develop skills in various media (pencil, charcoal, conte, pen and ink, tempera) in exploring problems in figure-drawing, perspective, drapery, etc.

**DEP 281, 282, 283 Sound Design for the Theatre (2 Credits Each Term)**

The application of the principles of sound and sound design for the theatre. Students will work on individual projects. Prerequisites: DEP 181, 182, 183.

**DEP 291, 292, 293 Stage Management I (2 Credits Each Term)**

An introduction to the fundamentals of stage management as related to current productions as well as professional union requirements. The basic techniques of the stage manager are presented, including the prompt book, rehearsal and performance procedures. In addition, stage management forms and formats will be studied to strengthen organizational skills.

**DEP 310 Computer in the Theatre (2 Credits Each Term)**

A practical study of the use of the computer in the modern theatre, ranging from book-keeping to visual aids in the design process.

**DEP 311, 312, 313 Scene Painting II (2 Credits Each Term)**

A review of basic processes and techniques will be the foundation for development of more complex assignments. Specialized applicators, dyes, and multi-step processes will be introduced.

**DEP 314, 315, 316 Advanced Theatre Technology (2 Credits Each Term)**

A continuation of Stagecraft (DEP 217-219) with special emphasis on complex problem-solving and new technology. Included is a brief study of structural engineering with a concentration on problems in scenic construction and mathematical problem-solving.

**DEP 317, 318, 319 Technical Direction (2 Credits Each Term)**

A more specific examination of theatre technology, including the role of the technical director in production, rigging, special effects, equipment specifications and developments in theatre technology.

**DEP 321, 322, 323 Advanced Costume Construction (2 Credits Each Term)**

Advanced projects in theatrical patterning and construction with an emphasis on developing problem-solving skills. Possible subjects include corsetry, tailoring, dancewear, millinery, and soft sculpture.

**DEP 331, 332, 333 Lighting Design II (2 Credits Each Term)**

Theory and practice of lighting the stage for various styles of productions. Emphasis is placed on concept development, design collaboration and script interpretation. Instruction in new systems and mechanical/electrical systems as well as new developments in lighting design.

**DEP 341, 342, 343 Technical Production Management (2 Credits Each Term)**

An investigation into the structure of theatre administration and personnel management as it relates to technical theatre, technical direction, and stage management.

**DEP 347, 348, 349 Advanced Stage Properties (2 Credits Each Term)**

An intensive study in special effects, patterning and sculpting for the theatrical crafts technician.

**DEP 354, 355, 356 Studio Painting II (2 Credits Each Term)**

Projects for the stage designer in painting techniques, with an emphasis on the analysis of the masters and the interpretation of historical models in media appropriate to theatrical rendering.

**DEP 351, 352, 353 Scene Design II (2 Credits Each Term)**

A continuation in scene design projects with emphasis on historical periods and various theatrical forms, such as opera, ballet and musicals.

**DEP 361, 362, 363 Costume Design II (2 Credits Each Term)**

A continuation in costume design intended to give the student the opportunity to explore its many facets, from theatre to dance. All projects are geared toward a strong portfolio.

**DEP 364, 365, 366 Advanced Drawing II (2 Credits Each Term)**

A continuation of Advanced Drawing I. See DEP 264-5-6.

**DEP 391, 392, 393 Stage Management II (2 Credits Each Term)**

A course designed specifically for stage managers to increase their awareness of the training of, and problems faced by, performers, directors, and choreographers, as they relate to the functions and duties of the stage manager in production.

**DEP 417, 418, 419 Senior Technical Studies (2 Credits Each Term)**

Group discussion and individual projects relating to current productions for the senior technicians.

**DEP 421, 422, 423 Costume Construction III (2 Credits Each Term)**

Advanced projects in theatrical patterning and construction with an emphasis on developing problem-solving skills. Possible subjects include corsetry, tailoring, dancewear, millinery, and soft sculpture.

**DEP 431, 432, 433 Lighting Design III (2 Credits Each Term)**

A continuation of Lighting Design II, with special emphasis on discussion and critique of actualized productions. Lighting Design students in this class will, when qualified, design lighting for major main-stage productions.

**DEP 454, 455, 456 Rendering (1 Credit Each Term)**

An advanced study of rendering techniques for the designer, with an emphasis on modes of portfolio presentation of projects drawn directly from the advanced design courses.

**DEP 451, 452, 453 Scene Design III (2 Credits Each Term)**

A continuation in scene design projects with emphasis on historical periods and various theatrical forms, such as opera, ballet and musicals.

**DEP 461, 462, 463 Costume Design III (2 Credits Each Term)**

A continuation in costume design intended to give the student the opportunity to explore its many facets, from theatre to dance. All projects are geared toward a strong portfolio.

**DEP 498 Stage Management Seminar (2 Credits Each Term)**

Group discussion and individual projects relating to current productions for the senior stage management student; and development of the student's skills to survive in the marketplace.

**DEP 524 Textiles (2 Credits)**

The study of textiles: fabric construction, properties and characteristics.

**DEP 527, 528 Costume Shop Management (2 Credits Each Term)**

A study of the skills needed for successful costume shop management, including time management, supervision, leadership, stress management, space management, and health and safety.

**DEP 500, 600, 700, Graduate Production (4 Credits Each Term)**

Practical laboratory application of all phases of design and technical production. Students enroll each term they are in residence.

**DEP 611, 612, 613 Graduate Scenic Art (2 Credits Each Term)**

Development of scene-painting skills with continuing emphasis on speed and facility. Further exploration and skills development in 3-D techniques.

**DEP 614, 615, 616 Advanced Theatre Technology (2 Credits Each Term)**

An advanced course in scenery construction techniques and material technology with an emphasis on mathematical problem solving. A brief study of structural engineering is included, with concentration on its application to stage machinery and scenic units. In addition to regular lecture hours, an additional weekly seminar is required.

**DEP 617, 618, 619 Graduate Technical Direction (2 Credits Each Term)**

Study in-depth of the functions and responsibilities of production and scene shop supervisors through studio/laboratory sessions.

**DEP 621, 622, 623 Graduate Costume Construction I (2 Credits Each Term)**

Advanced projects in theatrical patterning and construction with an emphasis on developing problem-solving skills. Possible subjects include corsetry, tailoring, dancewear, millinery, and soft sculpture.

**DEP 641, 642, 643 Theatre Production Management (2 Credits Each Term)**

Study of general management for the theatre with emphasis on the duties of the production manager through lecture and discussion sessions.

**DEP 651, 652, 653 Graduate Scene Design (2 Credits Each Term)**

Development of skills in conceptualizing the scenic design and preparing it for execution. Emphasis is placed on developing facility and speed with the designer's graphic skills and solving the design problems of multi-set productions in theatre, opera, dance and musical theatre through lecture/discussion/critique sessions.

**DEP 661, 662, 663 Graduate Costume Design (2 Credits Each Term)**

Continued development of skills needed to produce larger and more complex costume design projects. In-depth involvement with complete production concepts and packages through lecture and critique sessions.

**GES 698 Graduate Theatre Seminar (1 Credit Each Term)**

A study of issues and trends in contemporary world theatre as they affect and relate to theatrical design and technology.

**DEP 711, 712, 713 Graduate Scenic Art (2 Credits Each Term)**  
Development of scene-painting skills with continuing emphasis on speed and facility.  
Further exploration and skills development in 3-D techniques.

**DEP 721, 722, 723 Graduate Costume Construction II (2 Credits Each Term)**  
Advanced study of costume-cutting, draping, millinery, jewelry-making and wig-styling.

**DEP 724, 725, 726 Costume Technology (2 Credits Each Term)**  
A series of term projects in the areas of wearable soft sculpture, wig styling, hair ventilation, mask-making, dressmaker detail and dyeing techniques, millinery, advanced draping problems.

**DEP 751, 752, 753 Graduate Scene Design (2 Credits Each Term)**  
Directed study in scenic design for theatre, opera, ballet and musical theatre for the most advanced student.

**DEP 761, 762, 763 Graduate Costume Design (2 Credits Each Term)**  
Development of the costume design portfolio. A fully realized design for a major production.

**DEP 799 Thesis (2 Credits)**

Preparation and submission of a fully documented production thesis in the student's area of concentration: scene design, costume design, costume technology or technical direction. The production will be fully produced and presented before the public. Documentation will include design concepts, research material, renderings, fabric/paint samples, elevations, complete construction and mechanical drawings, cost estimates, schedules and photographs of the completed production. With permission of the faculty, students majoring in costume technology or technical direction may substitute a research project thesis under the close supervision of their thesis adviser.

**DEP 599 Intensive Arts Projects (2 Credits Each Term)**

Special projects, programs, classes, seminars and performances, developed by each of the arts areas, during the two-week period immediately following the Thanksgiving break. These may be either intra-disciplinary or inter-disciplinary among arts areas and/or General Studies. Students must enroll in the course each Fall term they are in attendance at NCSA. The course will be graded "pass/fail."

## VISUAL ARTS

### **High School Visual Arts Program**

This is an exploratory program which deals with visual communication and includes instruction and practice in drawing, graphics, color theory, two-dimensional design, sculpture, ceramics, and photography. These courses are supplemented by survey classes in Art History, tracing the visual arts from prehistory to contemporary philosophies. Studio assignments introduce the student to a variety of media and will also question the nature of the creative process and art objects. This is achieved through a carefully planned arts curriculum emphasizing a discipline which promotes intellectual, aesthetic and emotional growth. The Visual Arts faculty also realizes and stresses the importance of the academic program as an integral part of each student's education. All art assignments are scheduled to allow ample time for academic studies.

### **Admission to the Program**

Enrollment in Visual Arts is limited to North Carolina residents who qualify for in-state tuition status, as defined in the North Carolina General Statute 116-143.1.

This program is designed for high school juniors and seniors who have artistic interest, dedication and enthusiasm which they wish to pursue in a structured course of study. The presentation of a portfolio (10-15 pieces of work) and an interview are prerequisites for admission. Although many students have had previous art training, this is not a requirement. Final decisions concerning admission are based on the artistic potential of each applicant, letters of recommendation, and a high school transcript.

### **Continuance in the Program**

To remain in the Visual Arts Program, the student must maintain a 3.0 average in studio art classes and an average of 2.0 in the general studies courses. Failure to meet this requirement will result in a one-term probationary period in which the student must attain a 3.0 average in each studio art class to continue in the program. Students are evaluated by the faculty each term and are invited to continue only as long as they demonstrate substantial growth toward artistic excellence.

### **High School Diploma**

The state of North Carolina high school diploma with special concentration in visual arts is awarded to students who satisfactorily complete the requirements of the visual arts program and of the state of North Carolina for high school graduation.

#### **First-Year Program (2 Units per Year)**

Each term, students will normally have two two-hour art studio classes every day, which will include drawing, fundamentals of design and color, sculpture, and three-dimensional design. Classes will stress individual development and critique to develop analysis and self-evaluation.

#### **Second-Year Program (2 Units per Year)**

Daily art studio classes will continue on an advanced level. Students also are required to take Art History (ARH) 101,102,103.

### **Course Offerings**

#### **VIA 011,012,013 Drawing**

A practical study to expand the students' ability to experience and to state their world in

graphic terms, and to better understand the options and obstacles that confront an individual when drawing. Projects will be designed to explore various concepts and theories of drawing, as well as to expose the student to a wide range of media and material.

#### VIA 014,015,016 Advanced Drawing

A continuation of beginning drawing, designed to help the student broaden an understanding of the concepts, potentialities and processes involved in drawing.

#### VIA 021,022,023 Design (Level I)

An introduction to the basic elements of design, focusing on the application of these elements in a series of two-dimensional projects, which involve visual problem-solving and design decision-making. A wide variety of black-and-white (and color) media are used.

#### VIA 024,025,026 Advanced Design (Level II)

A continuation of Level I Design, stressing the refinement of technique, and further sophistication of form and content. Projects include two- and three-dimensional works in many types of media.

#### VIA 031,032,033 Sculpture and Ceramics (Level I)

The first year is devoted to problems in three-dimensional design (first term), using paper, cardboard, string and other materials; leading into an introduction to sculpture (second term), using plaster, wood and other sculpture media. Third term is devoted to beginning ceramics, using different techniques of hand-building. Students assist with mixing glazes and firing.

#### VIA 034,035,036 Advanced Sculpture and Ceramics

A continuation of introductory ceramics with advanced problems in hand-building. Wheel work is optional and is taught on an individual basis. Students assume more responsibility for glaze mixing and firing of the kilns. Second term is devoted to exploring new sculptural problems and ideas using a variety of media, both traditional and experimental. Third term: advanced studio problems in either sculpture or ceramics for half the term. Second half of the term is devoted to a senior project which will satisfy the course demands of all three art classes.

#### VIA 120 Introduction to Photography

An examination of the principles of black-and-white photography including the aesthetic balance of light and shadow with emphasis on image message and control. This course is available to advanced students in the Visual Arts Program who maintain a "B" average in Art History.

#### VIA 599 Intensive Arts Projects (2 Credits Each Term)

Special projects, programs, classes, seminars and performances, developed by each of the arts areas, during the two-week period immediately following the Thanksgiving break. These may be either intra-disciplinary or inter-disciplinary among arts areas and/or General Studies. Students must enroll in the course each Fall term they are in attendance at NCSA. The course will be graded "pass/fail."

### **Summer Session**

The curriculum for this five-week program is designed to train talented students in the skills and tools of visual communication. Studio classes are carefully planned to explore the mechanical, philosophical and intellectual aspects of the art experience in terms of the individuality of each student. Written and verbal critiques are given by the faculty to help each young artist more fully realize the potential of his or her creative abilities. Students completing the program will qualify for high school or beginning college credit, and rising high school juniors and seniors may apply for admission into the North Carolina School of the Arts Visual Arts Program for the following academic year.

## THE SCHOOL OF DRAMA

The School of Drama is committed to training talented young men and women to be exciting, experienced, accomplished professional actors and actresses. The School responds to a definite need in the profession for actors to be technically well-equipped and versatile, as well as creatively inspired. This vital fusion of talent and skill is the concern of the highly qualified professional faculty, which gives close personal attention to each student's development and goals.

The School of Drama affirms classical values in its training process. The drama school sustains an abiding commitment to the profession, dedicating itself to creating an actor who is capable of participating in it. An actor graduating from the drama school will possess a finely honed technique and an artistic sensitivity, capable of discerning standards of quality and integrity. Above all, the actor will be grounded in a behavior that is ethical, disciplined and responsible.

Students may enroll in the undergraduate B.F.A. degree program, the Arts Diploma program, or the High School Drama Program (12th grade only).

### **Administration:**

Bob Francesconi, Interim Dean Acting, Movement (1978)

M.A., B.A., Humboldt State University, Movement training with Yass Hakoshima and Carlo Mazzone-Clementi. Guest artist and teacher, International Mime Festival, 1974 and 1978. International Movement Symposium, 1990. Actor, director.

Lesley Hunt, Assistant Dean Voice and Speech, Movement (1968)

Graduate of Rose Bruford College, England. Performed on Broadway, off-Broadway, national touring companies, regional theatre. Actress, director.

### **Drama Faculty:**

Yury Belov, Acting, Physical Comedy (1982)

Graduated from Lunacharsky Theatre University, U.S.S.R. Director and teacher for Moscow State Circus, Moscow Drama Theatres, international festivals. Appearances in film and television. Actor, director.

Barney Hammond, Voice and Speech (1988)

M.A., University of Houston; B.A., Balor University. Advance Diploma in Voice Studies, Central School of Speech and Drama, London. Advanced training with Patsy Rodenburg, Cicely Berry and David Corey. Voice and text coach for the Stratford Festival, Canada. Voice and Text Coach.

Sydney Hibbert, Acting, Voice and Speech (1983)

Licentiate, Royal Academy of Dramatic Art, London; Licentiate, Guildhall School of Music and Drama, London; M.A., Illinois State University. Awarded Los Angeles Drama Critics Award in 1982. Actor, director.

Mollie Murray, Dance, Movement (1969)

Trained with Matt Matlox, Luigi, Tony Stevens, Ron De Marco, Ballet Arts, Ballet Theatre. Performed professionally on Broadway, national tours, television and industrials. Movement Coach.

Robert Murray, Acting, Movement (1968)

Graduate of Florida State University. Training with Harold Clurman, Wyn Hudman, Douglas Seale. Performed on Broadway, off-Broadway, national television and regional theatres. Actor, director.

**Cigdem Onat, Acting (1979)**

M.A., University of North Carolina at Chapel Hill; A.B., Robert College, Istanbul, Turkey; Centre de L'Est, Stage Conservatory of France, concentration on directing. Guest actress and director, international festivals. Actress with the State Theatre of Turkey. Actress, director.

**Martin Rader, Acting (1975)**

M.F.A., Pennsylvania State University; B.A., State University of New York. Training with Richard Edelman, Manuel Duque, Dick Shank and Kelly Keaton. Director, New-Drama-tists, N.Y.; Rose Bruford, London, Actor, director.

**Dolores Dardarian Simonel, Singing (1971)**

B.S., Wayne State University. Vocal studies and extended operatic coaching with Carolina Seglera and Maestros Contalonieri, Ruffo, Patane and Vedovelli Winner, American Opera Auditions. European Opera debut in Milano, Italy, La Scala Opera. Vocal coach.

**Staff**

Sheeler Lawson, Administrative Secretary (1989)

Debbie Bullis, Clerk/Typist (1988)

**Guest Faculty:**

Rae Allen

Sigfrido Aguilar

Tanya Belov

Peter Bennett

Tanya Berezin

Ted Brunetti

Ray Buono

Jack Cirillo

Patricia Conolly

Hume Cronyn

Karen Dishman

James Dodding

James Donlon

Lucien Douglas

Richard Ellis

Simh Firincioglu

Nathan Ross Freeman

Alexa Fogel

Susan Gregg

Richard Hamburger

Rosemary Harris

Helen Hayes

Peter Hedges

Mari Lyn Henry

Robert L. Hobbs

Lucius Houghton

Tom Hulce

Boris Lvov-Anokhin

Alexander Kalyagin

Kevin Kelly

Henson Keys

Nicholas Martin

Jerry Marshall

Michael John McGann

Marilyn McIntyre

Angus MacLachlan

Brian Mertes

Malcolm Morrison

Robert Moyer

Lise Olson

Glyn O'Malley

Alla Pokrovskaya

Ellis Rabb

Mark Ramont

Alexander Sabinin Jessica Sayre

Roger Hendricks Simon

Jean Stapleton

Daniel Swee

Jessica Tandy

Mark Teshner

Kent Thompson

Craig Turner

John Woodson

Irene Worth

Pam Zarit

## **Professional Training**

Each student committed to a career in theatre engages in a rigorous course of study with required classes in voice, movement and acting. The curriculum also includes more specific skills, including mask work, mime, stage fighting, verse-speaking and singing. The schedule for each day includes class work relevant to afternoon and evening rehearsals. Major works from the 17th century through the 20th century are studied, as well as new works with playwrights in residence. A full schedule of workshops and major productions provides vital performing experience. Every year, graduating seniors are presented in New York to major agents, casting directors, artistic directors and management from all branches of theatre, film and television.

## **Programs Available**

Applicants to the School of Drama may enroll in the college arts diploma program or the college degree (Bachelor of Fine Arts) program. Students in the diploma program concentrate solely on intensive training in drama. Students in the degree program combine intensive training in drama with a full academic program. The School of Drama also offers a High School Drama Program for rising in-state high school seniors, leading to the high school diploma.

### **Admission to the School of Drama: Studio I**

College students are admitted to the program by audition and interview. For the audition, applicants should prepare two contrasting monologues, (each one to two minutes in length). Both may be from contemporary plays. Each selection should stand on its own as a monologue and must be memorized. Do not use foreign dialects or character voice.

Please be prepared to sing eight to 16 bars of a song of your choice without accompaniment. Dress appropriately for a rehearsal situation. Costumes and props are unnecessary. Candidates recommended by the Faculty Auditions Committee are screened by the Admissions Committee in regard to academic record, potential and social maturity.

### **Continuance in the Program**

Students are invited to continue in the program by the dean only as long as they demonstrate substantial growth toward artistic excellence. The School of Drama reserves the right to dismiss from the program without probation or an official letter of warning any student whose social or professional behavior prevents the School's classes and rehearsals from proceeding in a creative and productive fashion, and interferes with the training of other students.

### **Classification**

College students are classified according to their placement level in the arts program. The normal pattern of progression is one year in each level. Most entering students (college freshmen or college transfers) are placed in the first-year program. (See Advanced Placement.)

### **Grading System**

The School of Drama uses the A, B, C, D or F grading system. For purposes of calculating grade averages: A=4; B=3; C=2; D=1; and F=0.

Elective arts courses, when offered, are graded on a Pass-Fail basis.

## **Minimum Grade Requirements**

### **Studio 1**

The first year is a probationary year. Students are expected to maintain a minimum 2.5 average each term in order to be continued for the next term.

### **Studio 2, 3, The Company:**

Students at each of these levels must achieve a cumulative average of at least 3.0. in drama classes. After grades have been considered at the end of each term, the faculty determines if a student should be placed on arts probation for the following term based on these criteria: (1) ability to absorb instruction, (2) assessment of talent, and (3) ability to work and produce a performance. A student placed on arts probation who fails to meet the stated criteria in the succeeding term will not usually be invited to continue in the program.

### **Failing Grades**

Grades of D or F in required arts courses are failing grades and indicate a serious problem. Depending on the nature and extent of the problem, the faculty may, at its discretion, require either: (1) that the student repeat the course or a suitable alternate course, or (2) that the student repeat the year with or without a period of suspension, or (3) that the student not be permitted to continue in the program.

### **Evaluation (other than grades)**

Students are evaluated each term by the entire faculty, and informed of their progress. In addition to assigning grades as an evaluation of a student's work, each teacher is expected to provide a written comment. Students are encouraged to discuss with the faculty, at any time, problems and progress in their work.

### **Advanced Placement**

Transfer arts credit from other programs and institutions is not normally given. The normal manner of acknowledging prior training is by advanced placement credit. Transfer students and entering students with substantial previous professional training may, at the discretion of the faculty, be granted advanced placement and awarded commensurate advanced placement credit.

## **REQUIREMENTS FOR A DIPLOMA IN DRAMA**

A Diploma in Drama is awarded upon completion of all arts requirements only.

## **REQUIREMENTS FOR A BACHELOR OF FINE ARTS IN DRAMA**

### **Arts Course Requirements And Credit Value**

| <b>STUDIO 1 (First Year)</b>     |                           | <b>Credits Per Course</b> | <b>Credits Per Year</b> |
|----------------------------------|---------------------------|---------------------------|-------------------------|
| DRA 131,132,133                  | Technical Production      | 2                         | 6                       |
| DRA 151,152,153                  | Acting I                  | 2                         | 6                       |
| DRA 161,162,163                  | Voice and Speech I        | 2                         | 6                       |
| DRA 164,165,166                  | Singing Class             | 1                         | 3                       |
| DRA 171,172,173                  | Movement I                | 2                         | 6                       |
| DRA 180                          | Special Techniques        | 2                         | 6                       |
| DRA 599                          | Intensive Arts            | 2                         | 2                       |
|                                  |                           |                           | —                       |
|                                  |                           |                           | 35                      |
| <b>STUDIO 2 (Second Year)</b>    |                           |                           |                         |
| DRA 251,252,253                  | Acting II                 | 2                         | 6                       |
| DRA 261,262,263                  | Voice and Speech II       | 2                         | 6                       |
| DRA 264,265,266                  | Singing Class             | 1                         | 3                       |
| DRA 271,272,273                  | Movement II               | 2                         | 6                       |
| DRA 280                          | Special Techniques        | 2                         | 6                       |
| DRA 290                          | Rehearsal and Performance | 2                         | 6                       |
| DRA 599                          | Intensive Arts            | 2                         | 2                       |
|                                  |                           |                           | —                       |
|                                  |                           |                           | 35                      |
| <b>STUDIO 3 (Third Year)</b>     |                           |                           |                         |
| DRA 351,352,353                  | Acting III                | 2                         | 6                       |
| DRA 361,362,363                  | Voice and Speech III      | 2                         | 6                       |
| DRA 364,365,366                  | Singing Class             | 2                         | 6                       |
| DRA 371,372,373                  | Movement III              | 1                         | 3                       |
| DRA 380                          | Special Techniques        | 2                         | 6                       |
| DRA 390                          | Rehearsal and Performance | 2                         | 6                       |
| DRA 599                          | Intensive Arts            | 2                         | 2                       |
|                                  |                           |                           | —                       |
|                                  |                           |                           | 35                      |
| <b>THE COMPANY (Fourth Year)</b> |                           |                           |                         |
| DRA 499                          | Acting Company            | 12                        | 36                      |
| DRA 599                          | Intensive Arts            | 2                         | 2                       |
|                                  |                           |                           | —                       |
|                                  |                           |                           | 38                      |

DRA 119 Private Singing Instruction (1 Credit per Term)

## General Studies Course Requirements

A total of 36 credit hours which must include the following:

|                  |    |
|------------------|----|
| GES 101,102,103: | 6  |
| GES 211,212,213: | 6  |
| THH 141,142,143  | 6  |
| Lit 290          | 2  |
| Social Science   |    |
| Elective         | 2  |
| Math/Science     |    |
| Elective         | 2  |
| *General Studies |    |
| Electives        | 12 |
|                  | == |
|                  | 36 |

\* At least half these elective hours are to be distributed among courses in the Humanities; of the Humanities courses chosen, at least one must be in Literature or Philosophy. Exceptions to this requirement are approved by the assistant dean, General Studies (college program), or dean of General Studies.

A 2.0 cumulative grade average is required for all general studies courses taken.

|                                |      |
|--------------------------------|------|
| Total credits for degree:      |      |
| General Studies credits        | 36   |
| Arts credits (Drama)           | 143  |
|                                | ==== |
| Total (for four-year program): | 179  |

## COURSE DESCRIPTIONS

All courses listed may not be offered each year. Lists of courses available any given year may be obtained from the School of Drama office.

DRA 151,152,153 Acting I (2 Credits Per Term)  
DRA 251,252,253 Acting II (2 Credits per Term)  
DRA 351,352,353 Acting III (2 Credits per Term)

These are core courses in the School of Drama. In Studio I, the student is encouraged to examine the craft of acting through improvisation, text analysis and basic acting. Studio 2 begins work which is continued in Studio 3. Each term's study is based upon a theme such as Modern American Realism, Restoration Comedy, etc. These themes are explored to reveal problems of acting in various styles. The student is presented with a comprehensive view of his/her craft and its traditions. Each term culminates in rehearsal and performance. The teaching associated with the core courses is designed to develop creativity and imagination while providing a sound technique with which the actor learns to control his or her performance. The balance between "instinct" and "skill" is an important part of this course.

DRA 161,162,163 Voice and Speech I (2 Credits per Term)  
DRA 261,262,263 Voice and Speech II (2 Credits per Term)  
DRA 361,362,363 Voice and Speech III (2 Credits per Term)

These classes begin with a basic understanding of the vocal instrument. Aspects of vocal technique are developed with the help of the Alexander Technique. The creative and interpretive use of the voice is explored; verse and dialect are studied and coaching is given when necessary. These classes support the work done in the acting core courses.

#### DRA 164,165,166 Singing Class (1 Credit Per Term)

All students take singing classes. These include chorus work, reading of music and voice production.

#### DRA 264,265,266 Singing Class (1 Credit per Term)

Vocal production continued; cabaret techniques; script-to-song acting.

#### DRA 364,365,366 Singing Class (1 Credit per Term)

Audition techniques; singing tutorials are offered at the discretion of the singing teacher for those students who possess a particular ability in this area.

#### DRA 171,172,173 Movement I (2 Credits Per Term)

#### DRA 271,272,273 Movement II (2 Credits per Term)

#### DRA 371,372,373 Movement III (2 Credits per Term)

The movement training is designed to produce flexible, strong, well-coordinated bodies which will respond easily and readily to the creative demands of acting. The course includes theatre movement, period/style, mask, mime, physical comedy, combat, fencing, gymnastics, jazz dance, tap dance and modern dance.

#### DRA 131,132,133 Technical Theatre (2 Credits per Term)

A series of three introductory courses in each of costuming, lighting and scenery. Basic design concepts are examined. Students learn the use of equipment and basic construction techniques. Skills and knowledge gained in Technical Theatre classes are used in crew assignments for School of Drama productions. All first-year drama students have production crew assignments.

#### DRA 290 Rehearsal and Performance (2 Credits per Term)

#### DRA 390 Rehearsal and Performance (2 Credits per Term)

Faculty and guest directors use the rehearsal period and performance to extend training. During the rehearsal period, the actor is taught to develop a responsible, professional attitude and approach to the work. The actor learns to maintain a spontaneous and disciplined performance through the run of the production.

#### DRA 180 Special Techniques (2 Credits per Term)

#### DRA 280 Special Techniques (2 Credits per Term)

#### DRA 380 Special Techniques (2 Credits per Term)

These courses include special classes designed to give students added insight and experience in areas not normally included in traditional acting classes. Special topics may include: character mask, audition techniques, makeup, directing projects and period/style.

## DRA 499 Acting Company (12 Credits per Term)

The Company is the final year of training, in which skills of working as an ensemble and artistic independence are developed. Fourth-year students present a season of classical and contemporary plays. In addition, master classes by distinguished members of the profession are given. Graduating students are presented in New York to management, agents and casting directors for theatre, film and television.

## DRA 599 Intensive Arts (2 Credits per Term)

At the end of the Fall term, all students participate in Intensive Arts, a two-week period in which adventurous creativity is stressed. Students are encouraged to pursue interdisciplinary studies and to develop individual creative projects.

### **High School Drama Program**

The High School Drama Program is an intensive course of study, focusing on the craft of acting. The program includes instruction and practice in acting, movement, singing, voice and speech, technical theatre, directing, playwriting and film appreciation. The carefully planned curriculum emphasizes development of the student's personal resources, aesthetic growth, capacity for artistic collaboration and awareness of theatre's cultural context, while recognizing the importance of the academic program.

#### **Admission to the Program**

Enrollment in the High School Program is limited to North Carolina residents who qualify for in-state tuition status, as defined in the North Carolina General Statute 116-143.1.

This program is designed for rising high school seniors who have demonstrated artistic interest, dedication, enthusiasm and talent. Audition and interview are prerequisites for admission. Previous training is not a requirement. Final decisions concerning admission are based on the artistic potential of each applicant, letters of recommendation and a high school transcript.

#### **Continuance in the Program**

Students are evaluated by the faculty each term and are invited by the Dean to continue only as long as they demonstrate substantial growth towards artistic excellence. To remain in the High School Drama Program, a student must maintain a 2.5 average in drama classes and an average of 2.0 in General Studies courses. After grades have been considered at the end of each term, the faculty determines whether a student should be placed on arts probation for the following term based on these criteria: (1) ability to absorb instruction, (2) assessment of talent, and (3) ability to work and produce a performance. A student placed on arts probation who fails to meet the stated criteria in the succeeding term will not usually be invited to continue in the program.

#### **High School Diploma**

The State of North Carolina high school diploma with special concentration in Theatre Arts is awarded to students who satisfactorily complete the requirements of the High School Drama Program and of the State of North Carolina for high school graduation.

#### **High School Drama Program Curriculum (2 Units of High School Credit per Year)**

All courses listed may not be offered each year. Lists of courses available in any given year may be obtained from the School of Drama office.

Drama course requirements are selected from the following:

- DRA 051,052,053 Acting Fundamentals
- DRA 061,062,063 Fundamentals of Voice & Speech
- DRA 064,065,066 Fundamentals of Singing
- DRA 071,072,073 Fundamentals of Movement
- DRA 080 Special Techniques
- DRA 090 Rehearsal & Performance
- DRA 031,032,033 Technical Theatre
- DRA 599 Intensive Arts

## **Course Descriptions**

### **DRA 051,052,053 Acting Fundamentals**

This course begins the process of developing a genuine understanding of the actor's craft. The course explores techniques and theories essential to theatrical performance. Topics include improvisation, fundamentals of acting, scene study and scene presentation.

### **DRA 061,062,063 Fundamentals of Voice and Speech**

This course begins the process of building the student's vocal instrument for the stage. Classes in breathing, release of tension, vocal placement and elimination of regionalism are designed to free the natural sound and develop awareness of the voice as a creative, expressive instrument. The Alexander Technique is introduced. Speech classes are designed to develop precision of articulation and to correct faulty pronunciation.

### **DRA 064,065,066 Fundamentals of Singing**

This course is designed to develop relaxation, breathing, balance and posture to train the ear and teach music fundamentals.

### **DRA 071,072,073 Fundamentals of Movement**

This course is designed to begin the process of developing an awareness of expressive artistic movement. Topics may include jazz dance, theatre movement, mime and pantomime, gymnastics and physical conditioning.

### **DRA 080 Special Techniques**

This course includes special classes designed to give students insight and experience in areas not normally dealt with in traditional acting classes. Topics may include mask, audition techniques, stage combat, makeup, clowning skills, directing, writing projects and film fundamentals.

### **DRA 090 Rehearsal and Performance**

Students will perform a project which they have developed. The rehearsal period and performance are used by faculty to extend the training. During the rehearsal period, the actor is helped to develop a responsible, professional attitude and approach to work. The actor is encouraged to progress toward a spontaneous and disciplined performance through the run of the production.

### **DRA 031,032,033 Technical Theatre**

An introductory course in costuming, lighting and scenery. Basic design concepts are examined. Students learn the use of equipment and basic construction techniques.

### **DRA 599 Intensive Arts**

At the end of Fall term, all students participate in Intensive Arts, a two-week period in which adventurous creativity is stressed. Students are encouraged to pursue interdisciplinary studies and to develop individual creative projects.

## **Summer Session**

The summer session in Drama is an intensive course in theatre, designed to provide learning experiences for high school and college level students in the context of specialized workshops, seminars and classes. The summer program presents students the opportunity for in-depth study with NCSA faculty and guest teachers. Although enrollment in the summer program does not guarantee acceptance into the School of Drama's Professional Actor Training Program or the High School Drama Program, a student who wishes to attend the Drama School is encouraged to audition.

The School of Drama offers summer classes in acting, movement, voice and speech, singing and special techniques. Students may perform in special workshop presentations. The North Carolina School of the Arts Drama faculty is augmented by guest teachers.

All students interested in the Summer Session, including students already enrolled in the regular program, are required to submit an application to the Summer School Office of Admissions. A \$15 application fee is required of students not enrolled in the regular School program. For more information, contact the Summer School Office of Admissions, North Carolina School of the Arts, P.O. Box 12189, Winston-Salem, NC 27117-2189, (919) 770-3293.

## **International Drama Program**

In October 1989, the School of Drama established an international exchange program with the Nemirovich-Danchenko School-Studio of the Moscow Art Theatre, Moscow, U.S.S.R. The international program includes the exchange of faculty, students and productions.

In January 1990, the fourth-year students of the School-Studio of the Moscow Art Theatre were in residence at the North Carolina School of the Arts, participating in classes and presenting productions. In March 1990, the fourth-year students of the School of Drama were in residence at the School-Studio of the Moscow Art Theatre, also participating in classes and presenting productions. Faculty were also exchanged.

The International Drama Exchange Program is expected to continue as long as the political situation remains stable.

## **The Consortium of Conservatory Theatre Training Programs**

The School of Drama is a member of the Consortium of Conservatory Theatre Training Programs, which also includes Boston University, Carnegie Mellon University and the State University of New York at Purchase. The Consortium's primary mission is to prepare artists for careers in the professional theatre.

The Consortium asserts standards for training, encourages public recognition and influences policy in support of the development of theatre artists. The Consortium recognizes that its effectiveness depends upon a membership that represents high standards and demonstrated leadership in the field.

## **The Actors Ensemble**

The Actors Ensemble is a resident theatre company, a core of artists, actors, directors and designers, who are NCSA faculty members or NCSA alumni who have distinguished themselves in the professional arena. Founded to provide faculty members with performance opportunities, The Actors Ensemble represents a vision that is daring, fresh, experimental and imaginative. The company of artists is dedicated to the highest professional standards of production.

## **Broadway Preview Series**

The Broadway Preview Series features professional plays that are later performed in New York or other major theatre venues. Plays are presented at the Stevens Center in downtown Winston-Salem and the Performance Place on campus. The series provides students with valuable exposure to outstanding professional productions. Ron Kumin, Executive Director.

## **Professional Affiliate**

The North Carolina Shakespeare Festival is a professional theatre operated in affiliation with the North Carolina School of the Arts. The Festival serves the state of North Carolina, offering professional classical repertoire in residence and on tour. Louis Rackoff, Artistic Director; Pedro M. Silva, Producer.

## THE SCHOOL OF MUSIC

The School of Music seeks to prepare its students for careers in which they will attain their highest musical aspirations and meet the challenge of succeeding in a highly competitive profession. The program of study is designed to provide both an artistic sanctuary for the personal musical development of each student and a professional training ground where the student is actively and realistically involved in preparing for the practical aspects of making a living as a musician.

Central to the curriculum and constant at all stages of study are private instruction and experience in public performance. Other components, such as the study of music fundamentals and studies in style and literature, have been designed to support and directly apply to performance.

Faculty members are performers and composers who are committed to continuing their own professional careers and to imparting their experience and knowledge to their students.

### **Administration:**

Walter Gray, Acting Dean, Style and Literature (1979)  
B.S., Duquesne University; M.M., Ph.D., The University of Wisconsin-Madison.

Lawrence Dillon, Acting Assistant Dean, Theory (1987)  
B.M., Hartt School of Music; M.M., D.M.A., The Juilliard School.

Robert Yekovich, Assistant Dean, Theory (1989)  
B.M., M.M., University of Denver; D.M.A. (abd), Columbia University.

### **Full-Time Faculty**

Rebecca Barrow, Piano and Theory (1965)  
B.M., Millikin University; M.S., The Juilliard School.

William Beck, Voice (1969)  
A.B., Duke University; M.M., Manhattan School of Music.

Fredrick Bergstone, French Horn (1965)  
B.M., University of Southern California. Clarion Wind Quintet.

Douglas Buys, Theory and Piano Literature (1985)  
B.M., M.M., The Juilliard School.

Philip Dunigan, Flute (1965)  
Studied at Juilliard; a student of Arthur Lora, Julius Baker and William Kincaid. Clarion Wind Quintet.

John Ellis, Oboe (1984)  
Immaculate Heart College. Clarion Wind Quintet.

James Houlak, Saxophone (1971)  
B.S., New York State University at Fredonia; M.S., University of Illinois.

James Massie Johnson, Percussion (1965)  
B.M., Cincinnati Conservatory; M.M., Manhattan School of Music.

Norman Johnson, Opera (1968)  
B.S., M.S., The Juilliard School.

Eric Larsen, Piano (1979)  
B.M. with Distinction, University of Wisconsin; M.M., Doctoral study at Manhattan School of Music.

Kevin Lawrence, Violin (1990)  
B.M., M.M., The Juilliard School.

Robert Listokin, Clarinet (1965)  
Graduate, The Juilliard School. Clarion Wind Quintet.

Robert Marsh, Violoncello (1977)  
A.B.(magna cum laude, Regents Honor Award), M.M., Hartt School of Music.  
Razoumovsky Quartet.

Clifton Matthews, Piano (1968)  
B.S., M.S., The Juilliard School.

Sally Peck, Viola (1975)  
Attended University of Utah. Razoumovsky Quartet.

Lynn Peters, Double Bass (1972)  
B.M.E., M.M., Indiana University.

Alice Pierce, Voice (1989)  
B.M., M.M., Indiana University.

Mark Popkin, Bassoon (1965)  
A.B., Brooklyn College; M.S., Stevens Institute of Technology. Clarion Wind Quintet.

Elaine Lee Richey, Violin (1974)  
B.M., Oberlin Conservatory. Razoumovsky Quartet.

Ronald Rudkin, Jazz and Theory (1978)  
B.M.(magna cum laude), East Carolina University; M.M., University of Michigan.

Sherwood Shaffer, Composition (1965)  
B.M., Curtis Institute of Music; M.M., Manhattan School of Music. Aaron Shearer, Guitar  
(1981) Studies at Washington State University and Columbia School of Music.

Serge Zehnacker, Conductor of the NCSA Orchestra (1989)  
Studies in Strasbourg, France; Basel, Switzerland; and Salzburg, Austria. Degree with distinction in piano from Music Academy Basel.

**Part-time faculty members have included:**

- |  |  |
|--|--|
| Larry Almeida, Guitar (1983)                     | David Mills, Tuba (1984)                           |
| Ronald Borror, Trombone (1978)                   | John S. Mueller, Organ (1967)                      |
| Ruskin Cooper, French Diction (1985)             | Earl Myers, Piano (1987)                           |
| Karen Dishman, Piano (1983)                      | Matilda Nickel, Opera Singers Lab (1975)           |
| Kenneth Frazelle, Theory (1987)                  | Gyula Pandi, Dance/<br>Movement for Singers (1984) |
| BangWon Han, Piano (1988)                        | Martin Rader, Acting for Singers (1987)            |
| Sarah Johnson, Violin (1986)                     | Eleonore von Nicolai, German Diction (1984)        |
| Nancy Johnston, Piano (1983)                     |  |
| Nancy Goldsmith Leiphart, Italian Diction (1984) |  |
| Raymond Mase, Trumpet (1977)                     |  |

## **GUEST ARTISTS**

Master classes and performances are given at NCSA throughout the year. Some past visitors have included: conductors Leonard Bernstein, Otto Werner Mueller, Alexander Schneider and Gunther Schuller; flutist/conductor Ransom Wilson; composers Aaron Copland, John Cage and Jacob Druckman; pianists Claude Frank, Richard Goode and Menahem Pressler; guitarists Carlos Barbosa-Lima and Manuel Barrueco; singers Rose Bampton and Paul Sperry; violinists Joshua Bell and Jaime Laredo; the American Brass Quintet; and numerous other soloists and ensembles.

## **Staff:**

Lynn Gordon, Acting Administrative Assistant to the Dean (1986)

Margaret S. Cochrane, Coordinator of the Community Music School (1978)

Holly Butenhoff, Assistant Coordinator of the Community Music School (1989)

William Huesman, Piano Technician

## **Summer Workshops**

Each summer the School of Music of the North Carolina School of the Arts offers a number of workshops taught by highly acclaimed faculty. Workshops are designed to immerse students in a wealth of music offerings which include master classes, private instruction, recitals, theory, ear training and music appreciation. Additional course offerings vary each summer. Elective courses in dance, drama and visual arts are available, along with leisure-time activities coordinated by the Division of Student Affairs.

## **Special Programs**

Each summer, the School of Music of the North Carolina School of the Arts sponsors an International Music Program. Among its aims, the program is designed to give students the enriching experience of European life and culture, as well as a professional tour. A typical tour would include concerts and recitals in southern France, Germany and Italy. The structure of the program is flexible. In some years it is made up of chamber music groups; in others, an orchestra is formed. Singers are usually an integral part of the program. Normally, faculty members accompany the tour as coaches and chamber music performers. Students of the School of Music and others are chosen through a competitive process.

Specially selected piano students participate in the Piano Program in Sion, Switzerland as part of the Tibor Varga Festival. This program is headed by piano faculty member Clifton Matthews. Concerts and master classes are given by leading European artists.

The Community Music School offers Winston-Salem and the surrounding region high quality music instruction in all band and orchestra instruments, and in piano, voice and guitar. Classes in theory are available. Suzuki instruction is offered in piano, guitar and violin.

The North Carolina School of the Arts Touring Program provides opportunities for students to travel and perform throughout North Carolina and neighboring states.

## COURSES OF STUDY

The School of Music awards the Bachelor of Music and Master of Music degrees, the college arts Diploma in Music, and the high school diploma with a concentration in Music. Private instruction as a special student is also available on a limited basis.

### **Master of Music**

The North Carolina School of the Arts offers graduate study in various performance areas, leading to the master's degree (M.M.). Degrees are offered in chamber music performance, guitar performance and pedagogy, opera performance and vocal accompanying and coaching. Degrees are also awarded in conducting, organ, piano, string instruments and wind instruments. In all of these graduate degrees, the emphasis is on advanced level performance in order to prepare the student for a professional career.

### **Bachelor of Music**

(Four-year college program)

This degree program is for those who desire thorough musical preparation in the conservatory tradition with the added perspectives and skills developed in a liberal arts curriculum. Completion of this course of study is essential for those who eventually wish to pursue graduate work.

The following General Studies requirements are required for a Bachelor of Music degree.

#### Composers and Instrumentalists (36 Credits)

|  |  |
|--|--|
| GES 101,102,103                        | Critical Perspectives (6 Credits)          |
| HUM 121,122,123                        | Humanities (6 Credits)                     |
| GES 211,212,213                        | Foundations of Western Thought (6 Credits) |
| Social Science Elective (2 Credits)    |  |
| Math/Science Elective (2 Credits)      |  |
| General Studies Electives (14 Credits) |  |

#### Voice Students (43 Credits)

|                                     |  |
|-------------------------------------|--|
| GES 101,102,103                     | Critical Perspectives (6 Credits)          |
| GES 211,212,213                     | Foundations of Western Thought (6 Credits) |
| FRE 101,102,103                     | Elementary French (9 Credits)              |
| GER 101,102,103                     | Elementary German (9 Credits)              |
| ITA 101,102,103                     | Elementary Italian (9 Credits)             |
| Social Science Elective (2 Credits) |  |
| Math/Science Elective (2 Credits)   |  |

#### Arts Diploma in Music

(Four-year college program)

The arts diploma program is designed for those who wish to concentrate entirely in musical studies. It includes all components of the music curriculum for the Bachelor of Music degree, but requires no courses outside the School of Music. However, all voice majors in the School of Music are asked to take one year each of Italian, French and German. Students may elect or audit general studies courses after consultation with a representative of the Division of General Studies and with the approval of the dean of the School of Music.

## **High School Diploma with a Concentration in Music (Grades 7-12)**

All high school students follow the academic curriculum prescribed by the state of North Carolina for its high school diploma, as well as the departmental requirements for a concentration in music. These requirements include a weekly private lesson (one hour), studio class and other classes (theory courses, chamber music and/or large-scale ensembles) as assigned by and/or selected in consultation with the major teacher. Exceptionally talented junior high school students may be admitted as regular students.

### **Special Students**

The School of Music offers private instruction on instruments, in composition and in voice, as well as course work for exceptionally gifted special students. Admission is by permission of the instructor and approval of the dean.

## **UNDERGRADUATE MUSIC CURRICULA**

### **SCHOOL OF MUSIC REQUIREMENTS BY MAJOR, FOR STUDENTS ENTERING AFTER SEPTEMBER 1, 1990**

(Students who entered the School of Music prior to Fall Term 1990 must complete the minimum requirements which were in effect during the term they entered. Copies of these requirements are available from the School of Music office. It is, however, highly recommended that all students meet the improved and strengthened curricula which are listed below. Satisfying these requirements will cover any requirements which were in effect prior to Fall Term 1990.)

**NOTE:** Students may elect to take some courses in a slightly different sequence. However, the year-by-year listings have been carefully devised to reflect a reasonable balance of study, rehearsal and performance, and are therefore the suggested sequence.

### **COMPOSITION**

A full program in composition is offered on the high school and college levels. Training is designed to develop skills for the "concert classical" rather than popular field of music. The study consists of the following:

**Weekly Private Lesson:** composing original music for solo (instrumental/vocal) and chamber music ensembles up to large choral and symphonic groups in the composer's own chosen "classical-modern" style.

**Weekly Composition Techniques Classes By Levels:** develops skill in handling various elements for traditional through contemporary styles of form, harmony, counterpoint, melodic and rhythmic techniques, notation practices and writing in various styles.

**Weekly Composition Seminar For All Majors:** emphasizes additional aspects of composition plus current trends and activities locally and internationally.

**Master Classes and Composer Workshops With Visiting Composers:** composers who have visited includes John Adams, Michael Colgrass, Aaron Copland, John Corigliano, George Crumb, Jacob Druckman, Karel Husa, Pauline Oliveros, William Schuman and Robert Ward.

**A Term Jury:** presentation of original composition work during that term before a jury of faculty for critique and evaluation, as well as experience presenting (with analytical program notes, as well as verbal presentation) the composer's own work.

Performance Of Original Compositions From The Program: is encouraged by the School of Music in weekly Performance Hour, concerts of the School of the Arts Contemporary Ensemble (SACE), ONYX Contemporary Student Ensemble, as well as other local outlets, including music for ballet and drama.

Minimum Music Credits: 108

| YEAR I          |   | CREDITS |
|-----------------|---|---------|
| Mus 400         | Major (includes composition seminar)                | 9       |
| Mus 101,102,103 | Ear Training I                                      | 3       |
| Mus 104,105,106 | Theory I  | 3       |
| Mus 107,108,109 | Keyboard I  | 3       |
| Mus 111,112,113 | Composition Techniques I                            | 3       |
| Mus 300         | Piano   | 3       |
| Mus 390         | Performance Attendance                              | 1       |
| Mus 599         | Intensive Arts Projects                             | 2       |
|                 | TOTAL   | 27      |
| YEAR II         |   |         |
| Mus 400         | Major (includes composition seminar)                | 9       |
| Mus 201,202,203 | Ear Training II                                     | 3       |
| Mus 204,205,206 | Theory II   | 3       |
| Mus 207,208,209 | Keyboard II   | 3       |
| Mus 211,212,213 | Composition Techniques II                           | 3       |
| Mus 390         | Performance Attendance                              | 1       |
| Mus 599         | Intensive Arts Projects                             | 2       |
|                 | TOTAL   | 24      |
| YEAR III        |   |         |
| Mus 400         | Major (includes composition seminar)                | 9       |
| Mus 241         | Styles: Introduction to Styles                      | 3       |
| Mus 242         | Styles: Baroque                                     | 3       |
| Mus 243         | Styles: Classical                                   | 3       |
| Mus 341         | F & A*: Medieval/Renaissance                        | 1       |
| Mus 342         | F & A: Baroque                                      | 1       |
| Mus 343         | F & A: Classical                                    | 1       |
| Mus 311,312,313 | Composition Techniques III                          | 3       |
| Mus 317,318,319 | Orchestration (includes<br>instrumental techniques) | 3       |
| Mus 417,418,419 | Instrumental Conducting                             | 3       |
| Mus 390         | Performance Attendance                              | 1       |
| Mus 599         | Intensive Arts Projects                             | 2       |
|                 | TOTAL   | 33      |

\*Form and analysis.

**YEAR IV** **CREDITS**

|                 |   |   |
|-----------------|---|---|
| Mus 400         | Major (includes composition seminar and senior recital) | 9 |
| Mus 244         | Styles: Romantic  | 3 |
| Mus 245         | Styles: Modern  | 3 |
| Mus 246         | Styles: Contemporary                                    | 3 |
| Mus 491,492,493 | Career Development Seminar                              | 3 |
| Mus 411,412,413 | Composition Techniques IV                               | 3 |
| Mus 344         | F & A*:Romantic   | 1 |
| Mus 345         | F & A: Modern   | 1 |
| Mus 346         | F & A: Contemporary                                     | 1 |
| Mus 599         | Intensive Arts Projects                                 | 2 |

TOTAL 29

Piano as assigned by the major teacher. 0

A minimum of three terms of Cantata Singers is required. 3

|   |     |
|---|-----|
| ARTS DIPLOMA TOTAL<br>(General Studies) | 116 |
|   | 36  |
| B.M. DEGREE TOTAL                       | 152 |

\*Form and analysis.

## GUITAR

Minimum Music Credits: 104

**YEAR I** **CREDITS**

|                 |                               |   |
|-----------------|-------------------------------|---|
| Mus 400         | Major (includes studio class) | 9 |
| Mus 101,102,103 | Ear Training I                | 3 |
| Mus 104,105,106 | Theory I                      | 3 |
| Mus 107,108,109 | Keyboard I                    | 3 |
| Mus 390         | Performance Attendance        | 1 |
| Mus 599         | Intensive Arts Projects       | 2 |

TOTAL 21

**YEAR II**

|                 |                               |   |
|-----------------|-------------------------------|---|
| Mus 400         | Major (includes studio class) | 9 |
| Mus 201,202,203 | Ear Training II               | 3 |
| Mus 204,205,206 | Theory II                     | 3 |
| Mus 207,208,209 | Keyboard II                   | 3 |
| Mus 221,222,223 | Guitar Literature I           | 3 |
| Mus 390         | Performance Attendance        | 1 |
| Mus 599         | Intensive Arts Projects       | 2 |

TOTAL 24

**YEAR III****CREDITS**

|                 |                                |   |
|-----------------|--------------------------------|---|
| Mus 400         | Major (includes studio class)  | 9 |
| Mus 308         | Basic Form and Structure       | 1 |
| Mus 241         | Styles: Introduction to Styles | 3 |
| Mus 242         | Styles: Baroque                | 3 |
| Mus 243         | Styles: Classic                | 3 |
| Mus 321,322,323 | Guitar Literature II           | 3 |
| Mus 390         | Performance Attendance         | 1 |
| Mus 599         | Intensive Arts Projects        | 2 |

TOTAL 25

**YEAR IV**

|                 |   |   |
|-----------------|---|---|
| Mus 400         | Major (includes studio class<br>and senior recital) | 9 |
| Mus 244         | Styles: Romantic                                    | 3 |
| Mus 245         | Styles: Modern                                      | 3 |
| Mus 246         | Styles: Contemporary                                | 3 |
| Mus 491,492,493 | Career Development Seminar                          | 3 |
| Mus 390         | Performance Attendance                              | 1 |
| Mus 599         | Intensive Arts Projects                             | 2 |

TOTAL 24

A minimum of nine terms of guitar ensemble or chamber music is required. 9

A minimum of six terms of guitar pedagogy is required. 6

Music Electives 3

|                    |     |
|--------------------|-----|
| ARTS DIPLOMA TOTAL | 112 |
| (General Studies)  | 36  |
| B.M. DEGREE TOTAL  | 148 |

**HARP**

Minimum Music Credits: 104

**YEAR I** **CREDITS**

|                 |                               |   |
|-----------------|-------------------------------|---|
| Mus 400         | Major (includes studio class) | 9 |
| Mus 101,102,103 | Ear Training I                | 3 |
| Mus 104,105,106 | Theory I                      | 3 |
| Mus 107,108,109 | Keyboard I                    | 3 |
| Mus 300         | Piano                         | 3 |
| Mus 565         | Harp Ensemble                 | 3 |
| Mus 390         | Performance Attendance        | 1 |
| Mus 599         | Intensive Arts Projects       | 2 |

TOTAL 27

| YEAR II   |  | CREDITS |
|---|--|---------|
| Mus 400   | Major (includes studio class)                    | 9       |
| Mus 201,202,203                                   | Ear Training II                                  | 3       |
| Mus 204,205,206                                   | Theory II  | 3       |
| Mus 207,208,209                                   | Keyboard II                                      | 3       |
| Mus 300   | Piano  | 3       |
| Mus 565   | Harp Ensemble                                    | 3       |
| Mus 390   | Performance Attendance                           | 1       |
| Mus 599   | Intensive Arts Projects                          | 2       |
|   | TOTAL  | 27      |
| YEAR III  |  |         |
| Mus 400   | Major (includes studio class)                    | 9       |
| Mus 308   | Basic Form and Structure                         | 1       |
| Mus 241   | Styles: Introduction to Styles                   | 3       |
| Mus 242   | Styles: Baroque                                  | 3       |
| Mus 243   | Styles: Classic                                  | 3       |
| Mus 565   | Harp Ensemble                                    | 3       |
| Mus 361,362                                       | Harp Literature                                  | 2       |
| Mus 363   | Harp Pedagogy                                    | 1       |
| Mus 390   | Performance Attendance                           | 1       |
| Mus 599   | Intensive Arts Projects                          | 2       |
|   | TOTAL  | 28      |
| YEAR IV   |  |         |
| Mus 400   | Major (includes studio class and senior recital) | 9       |
| Mus 244   | Styles: Romantic                                 | 3       |
| Mus 245   | Styles: Modern                                   | 3       |
| Mus 246   | Styles: Contemporary                             | 3       |
| Mus 491,492,493                                   | Career Development Seminar                       | 3       |
| Mus 565   | Harp Ensemble                                    | 3       |
| Mus 390   | Performance Attendance                           | 1       |
| Mus 599   | Intensive Arts Projects                          | 2       |
|   | TOTAL  | 27      |
| Other Ensembles as assigned by the major teacher. |  | 0       |
| Music Electives                                   |  | 3       |
|   | ARTS DIPLOMA TOTAL                               | 112     |
|   | (General Studies)                                | 36      |
|   | B.M. DEGREE TOTAL                                | 148     |

**ORGAN**

Minimum Music Credits: 107

| YEAR I          | CREDITS  |
|-----------------|--|
| Mus 400         | Major (includes studio class) 9                    |
| Mus 101,102,103 | Ear Training I 3                                   |
| Mus 104,105,106 | Theory I 3   |
| Mus 107,108,109 | Keyboard I 3                                       |
| Mus 300         | Piano 3  |
| Mus 390         | Performance Attendance 1                           |
| Mus 599         | Intensive Arts Projects 2                          |
|                 | TOTAL 24   |
| YEAR II         |  |
| Mus 400         | Major (includes studio class) 9                    |
| Mus 201,202,203 | Ear Training II 3                                  |
| Mus 204,205,206 | Theory II 3  |
| Mus 207,208,209 | Keyboard II 3                                      |
| Mus 157,158,159 | Accompanying 3                                     |
| Mus 300         | Piano (or harpsichord, if offered) 3               |
| Mus 390         | Performance Attendance 1                           |
| Mus 599         | Intensive Arts Projects 2                          |
|                 | TOTAL 27   |
| YEAR III        |  |
| Mus 400         | Major (includes studio class) 9                    |
| Mus 308         | Basic Form and Structure 1                         |
| Mus 241         | Styles: Introduction to Styles 3                   |
| Mus 242         | Styles: Baroque 3                                  |
| Mus 243         | Styles: Classic 3                                  |
| Mus 331,332,333 | Organ Literature 3                                 |
| Mus 414,415,416 | Choral Conducting                                  |
| or              |  |
| Mus 417,418,419 | Instrumental Conducting 3                          |
| Mus 390         | Performance Attendance 1                           |
| Mus 599         | Intensive Arts Projects 2                          |
|                 | TOTAL 28   |
| YEAR IV         |  |
| Mus 400         | Major (includes studio class and senior recital) 9 |
| Mus 244         | Styles: Romantic 3                                 |
| Mus 245         | Styles: Modern 3                                   |
| Mus 246         | Styles: Contemporary 3                             |
| Mus 491,492,493 | Career Development Seminar 3                       |
| Mus 431,432,433 | Church Music 3                                     |
| Mus 390         | Performance Attendance 1                           |
| Mus 599         | Intensive Arts Projects 2                          |
|                 | TOTAL 27   |

A minimum of six terms of Cantata Singers  
is required-recommended for first year students. 6

CREDITS

|                    |     |
|--------------------|-----|
| Music Electives    | 3   |
| ARTS DIPLOMA TOTAL | 115 |
| (General Studies)  | 36  |
| B.M. DEGREE TOTAL  | 151 |

## PERCUSSION

Minimum Music Credits: 104

| YEAR I   | CREDITS                          |
|--|----------------------------------|
| Mus 400  | Major (includes studio class) 9  |
| Mus 101,102,103  | Ear Training I 3                 |
| Mus 104,105,106  | Theory I 3                       |
| Mus 107,108,109  | Keyboard I 3                     |
| Mus 161,162,163  | Drum Set Techniques 3            |
| (Please note: This should be taken in the first or third year) |                                  |
| Mus 567  | NCSA Percussion Ensemble 3       |
| Mus 390  | Performance Attendance 1         |
| Mus 599  | Intensive Arts Projects 2        |
|  | TOTAL 27                         |
| YEAR II  |                                  |
| Mus 400  | Major (includes studio class) 9  |
| Mus 201,202,203  | Ear Training II 3                |
| Mus 204,205,206  | Theory II 3                      |
| Mus 207,208,209  | Keyboard II 3                    |
| Mus 567  | NCSA Percussion Ensemble 3       |
| Mus 390  | Performance Attendance 1         |
| Mus 599  | Intensive Arts Projects 2        |
|  | TOTAL 24                         |
| YEAR III   |                                  |
| Mus 400  | Major (includes studio class) 9  |
| Mus 308  | Basic Form and Structure 1       |
| Mus 241  | Styles: Introduction to Styles 3 |
| Mus 242  | Styles: Baroque 3                |
| Mus 243  | Styles: Classical 3              |
| Mus 567  | NCSA Percussion Ensemble 3       |
| Mus 390  | Performance Attendance 1         |
| Mus 599  | Intensive Arts Projects 2        |
|  | TOTAL 25                         |

**YEAR IV****CREDITS**

|   |   |            |
|---|---|------------|
| Mus 400   | Major (includes studio class<br>and senior recital) | 9          |
| Mus 244   | Styles: Romantic                                    | 3          |
| Mus 245   | Styles: Modern                                      | 3          |
| Mus 246   | Styles: Contemporary                                | 3          |
| Mus 491,492,493   | Career Development Seminar                          | 3          |
| Mus 567   | NCSA Percussion Ensemble                            | 3          |
| Mus 390   | Performance Attendance                              | 1          |
| Mus 599   | Intensive Arts Projects                             | 2          |
|   | <b>TOTAL</b>  | <b>27</b>  |
| A minimum of 6 terms of large-scale ensemble study is required-as assigned by the major teacher up to and beyond the minimum. |   | 6          |
| Music Electives   |   | 3          |
|   | <b>ARTS DIPLOMA TOTAL</b>                           | <b>112</b> |
|   | (General Studies)                                   | 36         |
|   | <b>B.M. DEGREE TOTAL</b>                            | <b>148</b> |

**PIANO**

Minimum Music Credits: 102

**YEAR I****CREDITS**

|                 |                               |           |
|-----------------|-------------------------------|-----------|
| Mus 400         | Major (includes studio class) | 9         |
| Mus 101,102,103 | Ear Training I                | 3         |
| Mus 104,105,106 | Theory I                      | 3         |
| Mus 107,108,109 | Keyboard I                    | 3         |
| Mus 390         | Performance Attendance        | 1         |
| Mus 599         | Intensive Arts Projects       | 2         |
|                 | <b>TOTAL</b>                  | <b>21</b> |

**YEAR II**

|                  |                               |           |
|------------------|-------------------------------|-----------|
| Mus 400          | Major (includes studio class) | 9         |
| Mus 201,202,203  | Ear Training II               | 3         |
| Mus 204,205,206  | Theory II                     | 3         |
| Mus 207,208, 209 | Keyboard II                   | 3         |
| Mus 157,158,159  | Accompanying                  | 3         |
| Mus 390          | Performance Attendance        | 1         |
| Mus 599          | Intensive Arts Projects       | 2         |
|                  | <b>TOTAL</b>                  | <b>24</b> |

| YEAR III  |   | CREDITS |
|---|---|---------|
| Mus 400   | Major (includes studio class<br>and junior recital) | 9       |
| Mus 308   | Basic Form and Structure                            | 1       |
| Mus 241   | Styles: Introduction to Styles                      | 3       |
| Mus 242   | Styles: Baroque                                     | 3       |
| Mus 243   | Styles: Classical                                   | 3       |
| Mus 251   | Keyboard Literature: Med./Ren.                      | 1       |
| Mus 252   | Keyboard Literature: Baroque                        | 1       |
| Mus 253   | Piano Literature: Classical                         | 1       |
| Mus 357   | Piano Pedagogy                                      | 1       |
| Mus 390   | Performance Attendance                              | 1       |
| Mus 599   | Intensive Arts Projects                             | 2       |
|   | TOTAL   | 26      |
| YEAR IV   |   |         |
| Mus 400   | Major (includes studio class<br>and senior recital) | 9       |
| Mus 244   | Styles: Romantic                                    | 3       |
| Mus 245   | Styles: Modern                                      | 3       |
| Mus 246   | Styles: Contemporary                                | 3       |
| Mus 491,492,493   | Career Development Seminar                          | 3       |
| Mus 254   | Piano Literature: Romantic                          | 1       |
| Mus 255   | Piano Literature: Modern                            | 1       |
| Mus 256   | Piano Literature: Contemporary                      | 1       |
| Mus 390   | Performance Attendance                              | 1       |
| Mus 599   | Intensive Arts Projects                             | 2       |
|   | TOTAL   | 27      |
| A minimum of six terms of chamber music is<br>required-as assigned by the major teacher.        |   | 6       |
| A minimum of three terms of Cantata Singers is<br>required-recommended for first year students. |   | 3       |
| Music Electives   |   | 3       |
|   | ARTS DIPLOMA TOTAL                                  | 110     |
|   | (General Studies)                                   | 36      |
|   | B.M. DEGREE TOTAL                                   | 146     |

## SAXOPHONE

Minimum Music Credits: 98

| YEAR I          |   | CREDITS |
|-----------------|---|---------|
| Mus 400         | Major (includes studio class)                       | 9       |
| Mus 101,102,103 | Ear Training I                                      | 3       |
| Mus 104,105,106 | Theory I  | 3       |
| Mus 107,108,109 | Keyboard I  | 3       |
| Mus 390         | Performance Attendance                              | 1       |
| Mus 599         | Intensive Arts Projects                             | 2       |
|                 | TOTAL   | 21      |
| YEAR II         |   |         |
| Mus 400         | Major (includes studio class)                       | 9       |
| Mus 201,202,203 | Ear Training II                                     | 3       |
| Mus 204,205,206 | Theory II   | 3       |
| Mus 207,208,209 | Keyboard II   | 3       |
| Mus 390         | Performance Attendance                              | 1       |
| Mus 599         | Intensive Arts Projects                             | 2       |
|                 | TOTAL   | 21      |
| YEAR III        |   |         |
| Mus 400         | Major (includes studio class)                       | 9       |
| Mus 308         | Basic Form and Structure                            | 1       |
| Mus 241         | Styles: Introduction to Styles                      | 3       |
| Mus 242         | Styles: Baroque                                     | 3       |
| Mus 243         | Styles: Classical                                   | 3       |
| Mus 324,325,326 | Saxophone Literature                                | 3       |
| Mus 390         | Performance Attendance                              | 1       |
| Mus 599         | Intensive Arts Projects                             | 2       |
|                 | TOTAL   | 25      |
| YEAR IV         |   |         |
| Mus 400         | Major (includes studio class<br>and senior recital) | 9       |
| Mus 244         | Styles: Romantic                                    | 3       |
| Mus 245         | Styles: Modern                                      | 3       |
| Mus 246         | Styles: Contemporary                                | 3       |
| Mus 491,492,493 | Career Development Seminar                          | 3       |
| Mus 390         | Performance Attendance                              | 1       |
| Mus 599         | Intensive Arts Projects                             | 2       |
|                 | TOTAL   | 24      |

A minimum of 12 credits of chamber music and/or large-scale ensemble study is required. The majority of these credits would be given for participation (as assigned by the major teacher) in the saxophone ensemble.

|                 |   |
|-----------------|---|
| Music Electives | 3 |
|-----------------|---|

|   |     |
|---|-----|
| ARTS DIPLOMA TOTAL<br>(General Studies) | 106 |
|   | 36  |
| B.M. DEGREE TOTAL                       | 142 |

## STRINGS

Minimum Music Credits: 101

| YEAR I          | CREDITS  |
|-----------------|--|
| Mus 400         | Major (includes studio class) 9                            |
| Mus 101,102,103 | Ear Training I 3   |
| Mus 104,105,106 | Theory I 3   |
| Mus 107,108,109 | Keyboard I 3   |
| Mus 390         | Performance Attendance 1                                   |
| Mus 599         | Intensive Arts Projects 2                                  |
|                 | TOTAL 21   |
| YEAR II         |  |
| Mus 400         | Major (includes studio class) 9                            |
| Mus 201,202,203 | Ear Training II 3  |
| Mus 204,205,206 | Theory II 3  |
| Mus 207,208,209 | Keyboard II 3  |
| Mus 390         | Performance Attendance 1                                   |
| Mus 599         | Intensive Arts Projects 2                                  |
|                 | TOTAL 21   |
| YEAR III        |  |
| Mus 400         | Major (includes studio class) 9                            |
| Mus 308         | Basic Form and Structure 1                                 |
| Mus 241         | Styles: Introduction to Styles 3                           |
| Mus 242         | Styles: Baroque 3  |
| Mus 243         | Styles: Classical 3  |
| Mus 568         | Symphonic Repertoire (Strings,<br>taken for three terms) 3 |
| Mus 390         | Performance Attendance 1                                   |
| Mus 599         | Intensive Arts Projects 2                                  |
|                 | TOTAL 25   |

**YEAR IV****CREDITS**

|  |   |           |
|--|---|-----------|
| Mus 400  | Major (includes studio class<br>and senior recital)                 | 9         |
| Mus 244  | Styles: Romantic  | 3         |
| Mus 245  | Styles: Modern  | 3         |
| Mus 246  | Styles: Contemporary  | 3         |
| Mus 491,492,493  | Career Development Seminar  | 3         |
| Mus 568  | Symphonic Repertoire (Strings,<br>taken for three additional terms) |           |
|  | OR  |           |
| Mus 404,405,406  | Graduate Preparatory Studies in<br>Theory and Counterpoint          | 3         |
| Mus 390  | Performance Attendance  | 1         |
| Mus 599  | Intensive Arts Projects   | 2         |
|  | <b>TOTAL</b>  | <b>27</b> |
| A minimum of 12 credits of chamber music and/or<br>large-scale ensemble study is required. Assignments<br>are made and/or approved by the major teacher up to<br>and beyond the minimum. |   | 12        |
| Music Electives<br><br>(Please note: The violin faculty strongly<br>recommends that violin students study viola in<br>order to fulfill these required elective credits.)                 |   | 3         |

|                    |     |
|--------------------|-----|
| ARTS DIPLOMA TOTAL | 109 |
| (General Studies)  | 36  |
| B.M. DEGREE TOTAL  | 145 |

**VOICE**

Minimum Music Credits: 119

**YEAR I****CREDITS**

|                 |                               |           |
|-----------------|-------------------------------|-----------|
| Mus 400         | Major (includes studio class) | 9         |
| Mus 101,102,103 | Ear Training I                | 3         |
| Mus 104,105,106 | Theory I                      | 3         |
| Mus 107,108,109 | Keyboard I                    | 3         |
| Mus 171,172     | English Diction               | 2         |
| Mus 174,175,176 | Dance Movement                | 3         |
| Mus 181,182,183 | Keyboard for Singers          | 3         |
| Mus 173         | Introduction to Singing       | 1         |
| Mus 390         | Performance Attendance        | 1         |
| Mus 599         | Intensive Arts Projects       | 2         |
|                 | <b>TOTAL</b>                  | <b>30</b> |

## YEAR II

|                 |                               | CREDITS   |
|-----------------|-------------------------------|-----------|
| Mus 400         | Major (includes studio class) | 9         |
| Mus 201,202,203 | Ear Training II               | 3         |
| Mus 204,205,206 | Theory II                     | 3         |
| Mus 207,208,209 | Keyboard II                   | 3         |
| Mus 271,272     | Italian Diction               | 2         |
| Mus 177,178,179 | Acting for Singers            | 3         |
| Mus 273         | Oratorio                      | 1         |
| Mus 390         | Performance Attendance        | 1         |
| Mus 599         | Intensive Arts Projects       | 2         |
|                 | <b>TOTAL</b>                  | <b>27</b> |

## YEAR III

|                 |                                |           |
|-----------------|--------------------------------|-----------|
| Mus 400         | Major (includes studio class)  | 9         |
| Mus 308         | Basic Form and Structure       | 1         |
| Mus 241         | Styles: Introduction to Styles | 3         |
| Mus 242         | Styles: Baroque                | 3         |
| Mus 243         | Styles: Classical              | 3         |
| Mus 281         | Vocal Literature: Med./Ren.    | 1         |
| Mus 282         | Vocal Literature: Baroque      | 1         |
| Mus 283         | Vocal Literature: Classical    | 1         |
| Mus 371,372     | German Diction                 | 2         |
| Mus 373         | Lieder                         | 1         |
| Mus 301,302,303 | Ear Training III               | 3         |
| Mus 390         | Performance Attendance         | 1         |
| Mus 599         | Intensive Arts Projects        | 2         |
|                 | <b>TOTAL</b>                   | <b>31</b> |

## YEAR IV

|                 |   |           |
|-----------------|---|-----------|
| Mus 400         | Major (includes studio class<br>and senior recital) | 9         |
| Mus 244         | Styles: Romantic                                    | 3         |
| Mus 245         | Styles: Modern                                      | 3         |
| Mus 246         | Styles: Contemporary                                | 3         |
| Mus 491,492,493 | Career Development Seminar                          | 3         |
| Mus 284         | Vocal Literature: Romantic                          | 1         |
| Mus 285         | Vocal Literature: Modern                            | 1         |
| Mus 286         | Vocal Literature: Contemporary                      | 1         |
| Mus 471,472,473 | French Diction                                      | 3         |
| Mus 397         | Performance Attendance                              | 1         |
| Mus 599         | Intensive Arts Projects                             | 2         |
|                 | <b>TOTAL</b>  | <b>30</b> |

A minimum of nine terms of Cantata Singers is required. 9

|   |     |
|---|-----|
| ARTS DIPLOMA TOTAL<br>(General Studies) | 127 |
|   | 43  |
| B.M. DEGREE TOTAL                       | 170 |

## WOODWINDS AND BRASS

Minimum Music Credits: 104

| YEAR I          |   | CREDITS   |
|-----------------|---|-----------|
| Mus 400         | Major (includes studio class)   | 9         |
| Mus 101,102,103 | Ear Training I  | 3         |
| Mus 104,105,106 | Theory I  | 3         |
| Mus 107,108,109 | Keyboard I  | 3         |
| Mus 390         | Performance Attendance  | 1         |
| Mus 599         | Intensive Arts Projects   | 2         |
|                 | <b>TOTAL</b>  | <b>21</b> |
| <br>            |   |           |
| YEAR II         |   |           |
| Mus 400         | Major (includes studio class)   | 9         |
| Mus 201,202,203 | Ear Training II   | 3         |
| Mus 204,205,206 | Theory II   | 3         |
| Mus 207,208,209 | Keyboard II   | 3         |
| Mus 397         | Performance Attendance  | 1         |
| Mus 599         | Intensive Arts Projects   | 2         |
|                 | <b>TOTAL</b>  | <b>21</b> |
| <br>            |   |           |
| YEAR III        |   |           |
| Mus 400         | Major (includes studio class)   | 9         |
| Mus 308         | Basic Form and Structure  | 1         |
| Mus 241         | Styles: Introduction to Styles  | 3         |
| Mus 242         | Styles: Baroque   | 3         |
| Mus 243         | Styles: Classical   | 3         |
| Mus 528         | Wind and Brass Repertoire<br>(Taken for three terms)  | 3         |
| Mus 217,218,219 | Orchestration   | 3         |
| Mus 390         | Performance Attendance  | 1         |
| Mus 599         | Intensive Arts Projects   | 2         |
|                 | <b>TOTAL</b>  | <b>28</b> |
| <br>            |   |           |
| YEAR IV         |   |           |
| Mus 400         | Major (includes studio class<br>and senior recital)   | 9         |
| Mus 244         | Styles: Romantic  | 3         |
| Mus 245         | Styles: Modern  | 3         |
| Mus 246         | Styles: Contemporary  | 3         |
| Mus 491,492,493 | Career Development Seminar  | 3         |
| Mus 404,405,406 | Graduate Preparatory Studies<br>in Theory and Counterpoint<br>(for B.M. degree seeking students only)<br>OR | 3         |
|                 | Music Electives (for diploma students)  |           |
| Mus 390         | Performance Attendance  | 1         |
| Mus 599         | Intensive Arts Projects   | 2         |
|                 | <b>TOTAL</b>  | <b>27</b> |

A minimum of 12 credits of chamber music and/or large-scale ensemble study is required. Assignments are made and/or approved by the major teacher up to and beyond the minimum.

12

|                    |     |
|--------------------|-----|
| Music Electives    | 3   |
| ARTS DIPLOMA TOTAL | 112 |
| (General Studies)  | 36  |
| B.M. DEGREE TOTAL  | 148 |

## COLLEGE COURSE DESCRIPTIONS

All courses listed may not be offered each year. Lists of courses available in any given year may be obtained from the School of Music office.

### MUS 099 Basic Fundamentals of Music (No Credit)

To prepare students deficient in these skills for entry into college-level courses. Course provides a basis for future ear training, theory and keyboard studies. There is a three-term limit in MUS 099, after which time the student must pass an examination to enter the college-level courses and remain at NCSA. College students who are placed to register in MUS 099 may be required to extend their course of study beyond the normal four years.

### MUS 100 Applied Music Lessons for Matriculated Students Outside the School of Music (1 Credit per Term) (1/2 hour per week)

The School of Music makes available to majors of the other arts schools private instruction in composition, voice or on instruments. Prerequisite: permission of the instructor, approval of the dean and an additional fee.

### MUS 101,102,103 Ear Training I (1 Credit per Term)

Singing of tonal melodies; performance of rhythmic drills; clef reading; singing and spelling of major and minor scales, church modes, triads and intervals; and sight-singing and melodic, rhythmic and harmonic dictations.

### MUS 104,105,106 Theory I (1 Credit per Term)

Brief outline of Western music history, intervals, major and minor scales, triads, seventh chords, harmonic analysis, melodic analysis, basic four-part writing and simple forms.

### MUS 107,108,109 Keyboard I (1 Credit per Term)

Major and minor scales, major and minor chord progressions, simple root position figured bass, introduction to alto and tenor clefs, study of small piano pieces and some improvisation using specific harmonic plans. Piano and organ majors also begin three-part and simple four-part open score reading.

### MUS 111,112,113 Composition Techniques I (1 Credit per Term)

Techniques of music calligraphy; study of small part forms, modes and other scale forms; and survey of 20th century melodic, harmonic, and rhythmic techniques. Compositional drills in each unit.

### MUS 114,115,116 Jazz Improvisation (1 Credit per Term)

Provides students with the aural, technical and theoretical skills required for jazz improvising. In addition, students learn a minimum of jazz repertoire.

**MUS 117 Composition for Non-Composition Majors (1 Credit per Term)**  
Private composition lessons for non-composition majors. Limited enrollment. Prerequisite: Permission of the instructor and approval of the dean.

**MUS 157,158,159 Accompanying (1 Credit per Term)**

Class meetings and private coaching in addition to study of all periods of piano chamber works. Basic principles of instrumental accompanying are covered with emphasis on sight-reading, techniques of adapting orchestral reductions and development of flexible performance skills. Prerequisite: three terms of MUS 400 (piano) or permission of the instructor.

**MUS 161,162,163 Drum Set Techniques (1 Credit per Term)**

Study of various drum set techniques currently in use in commercial and pop/rock fields through applied music approach on the drum set playing the music itself.

**MUS 171, 172 Vocal Diction/English (1 Credit per Term)**

Study of principles of diction for singers. Phonetics and sound production as applied to singing in English.

**MUS 173 Introduction to Singing (1 Credit per Term)**

Study of the physical principles of voice production, use of practice time, selective methods of memorization, daily organizational skills and time management procedures, introduction to the NCSA library facilities and resources, introduction to recordings of vocal artists (past and present), and an exploration of interpersonal relationships. Prerequisite: MUS 171,172.

**MUS 174,175,176 Dance/Movement for Singers (1 Credit per Term)**

Basic dance technique to familiarize the student with the fundamentals of body movement and coordination as well as basic dance terms and forms.

**MUS 177,178,179 Acting for Singers (1 Credit per Term)**

Basic acting technique to familiarize the student with stage movement and character development. Prerequisites: MUS 101-109 and MUS 174,175,176

**MUS 181,182,183 Keyboard for Singers (1 Credit per Term)**

The study of piano with the objective of providing the singer with the ability to play simple vocal accompaniments.

**MUS 199 Independent Study**

Independent study in the form of performance, research or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the dean.

**MUS 200 Non-Required Secondary Instrument (1 Credit per Term)**

A student may elect to study an instrument other than his or her major instrument. Prerequisites: permission of the instructor, the student's major teacher and the dean. Requires an additional fee.

**MUS 201,202,203 Ear Training II (1 Credit per Term)**

Continuation of MUS 101,102,103 on a more advanced level with the addition of singing and spelling seventh chords and singing and playing of Bach chorales in open score.

Prerequisite: MUS 101,102,103.

**MUS 204,205,206 Theory II (1 Credit per Term)**

Continued study of chromatic harmony, four-part writing and harmonic analysis; basic counterpoint; larger forms; orchestral transposition and score reading. Prerequisite: MUS 104,105,106.

**MUS 207,208,209 Keyboard II (1 Credit per Term)**

Work with c clefs, open score reading, more advanced harmonic progressions and figured base lines which utilize inversions. Piano and organ majors also sight-read vocal literature. Prerequisite: MUS 107,108,109.

**MUS 211,212,213 Composition Techniques II (1 Credit per Term)**

Detailed study of 9th, 11th, 13th chords, and 20th-century harmonic structures with compositional exercises in each unit of study; variation forms from ground motive through theme and variations, passacaglia and chaconne; rondo forms. Prerequisite: MUS 111,112,113.

**MUS 214,215,216 Jazz Arranging (1 Credit per Term)**

Arranging techniques in the jazz/commercial style from rhythm section to full jazz band. Study includes basic instrumentation and transposition, chord voicings, harmonization of melody, jazz counterpoint, and background writing and scoring techniques for big band. Prerequisites: MUS 114,115,116 and the permission of the instructor.

**MUS 217,218,219 Orchestration for Non-Composers (1 Credit per Term)**

A study of orchestral instruments and their use in various styles of orchestral literature. Basic concepts of sound production, tone color, range, blending and balancing. Analysis of scores, written projects and performances. Prerequisites: MUS 201-209.

**MUS 221,222,223 Guitar Literature I (1 Credit per Term)**

A survey of the important solo literature for the guitar from the Renaissance into the Romantic Period. Prerequisite: three terms of MUS 400 (Guitar) or permission of the instructor.

**Style and Literature Courses (3 Credits per Term)**

**MUS 241 Introduction to Styles and Literature of Music**

**MUS 242 Style and Literature of the Baroque Period**

**MUS 243 Style and Literature of the Classical Period**

**MUS 244 Style and Literature of the Romantic Period**

**MUS 245 Style and Literature of the Modern Period**

**MUS 246 Style and Literature of the Contemporary Period**

Lectures in the history, styles and aesthetics of the various periods. Performance practice will be given special emphasis. Prerequisites: MUS 201-209.

**Piano Literature Courses (1 Credit per Term)**

**MUS 251 Piano (Keyboard) Literature: Medieval/Renaissance**

**MUS 252 Piano (Keyboard) Literature: Baroque**

**MUS 253 Piano Literature: Classical**

**MUS 254 Piano Literature: Romantic**

**MUS 255 Piano Literature: Modern**

**MUS 256 Piano Literature: Contemporary**

Survey of the piano works of the major composers of each stylistic period with detailed analysis and performance of representative masterpieces. Prerequisites: MUS 201-209.

Corequisites: Related Style and Literature Courses.

**MUS 257,258,259 Advanced Accompanying (1 Credit per Term)**

Continuation of MUS 157,158,159 on an advanced level. Prerequisite: MUS 157,158,159.

**MUS 271,272 Vocal Diction/Italian (1 Credit per Term)**

Introduction to Italian phonetics, mastery of the international phonetic alphabet as it applies to Italian. Study of principles of diction for singers. Phonetics and sound production as applied to singing in Italian. Prerequisites: MUS 171,172 and MUS 173.

**MUS 273 Oratorio (1 Credit per Term)**

Acquaint student with important choral or oratorio literature which features or includes solo singing using representative works from various eras, such as, Monteverdi's Vespers; Carissimi's Jeptha; Vivaldi's Gloria; Purcell's Ode on St. Cecelia's Day; J.S. Bach's Christmas Oratorio, St. Matthew Passion, B Minor Mass; and Handel's oratorios up through Stravinsky's Symphony of Psalms and on. Most listening is to be done in class followed by discussion and reports. Prerequisite: MUS 271,272.

**Vocal Literature Courses (1 Credit per Term)**

**MUS 281 Vocal Literature: Medieval/Renaissance**

**MUS 282 Vocal Literature: Baroque**

**MUS 283 Vocal Literature: Classical**

**MUS 284 Vocal Literature: Romantic**

**MUS 285 Vocal Literature: Modern**

**MUS 286 Vocal Literature: Contemporary**

A survey of vocal literature from the major stylistic periods with emphasis on style, interpretation, poetic content, performance and program building. Prerequisites: MUS 201-209. Corequisites: Related Style and Literature Courses.

**MUS 299 Independent Study**

Independent study in the form of performance, research or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the dean.

**MUS 300 Required Secondary Instrument (1 Credit per Term)**

Students majoring on certain instruments and in composition are required to study a second instrument (usually piano) as an indispensable part of the learning process in the study of the major subject. Consult the requirements for each major.

**MUS 301,302,303 Ear Training III (1 Credit per Term)**

Continuation of MUS 201,202,203 on an advanced level. Prerequisite: MUS 201,202,203.

**MUS 308 Basic Form and Structure (1 Credit per Term)**

A study of the principles of form and structure; thematic, tonal and rhythmic organization; and basic genres from common practice period. Prerequisite: MUS 201-209.

**MUS 311,312,313 Composition Techniques III (1 Credit per Term)**

Contrapuntal studies (18th century and beyond), composing in fugal forms; study of large forms; sonata and its variants. Prerequisite: MUS 211,212,213.

**MUS 317,318,319 Orchestration for Composers (1 Credit per Term)**

Detailed study of instrumentation, orchestration, history of orchestration survey and acoustics as applied to the orchestral instruments. Study on a string, wind, brass and percussion instrument with an advanced instrumentalist who is registered for the Pedagogy of Music Elective under faculty supervision.

**MUS 320 Guitar Pedagogy (1 Credit per Term)**

This course deals with the psychological and physical aspects of teaching the guitar.

**MUS 321,322,323 Guitar Literature II (1 Credit per Term)**

A survey of the important solo literature for the guitar from late Romantic through Contemporary periods. Prerequisite: MUS 221,222,223.

**MUS 324,325,326 Saxophone Literature (1 Credit per Term)**

A survey of important works (solo and in combination with other instruments, including orchestra) for the saxophone, from the invention of the saxophone in 1845 to the present.

**MUS 331,332,333 Organ Literature (1 Credit per Term)**

Principles of organ design and construction. Rudiments of temperament and tuning. History of development of the organ. Study of literature for organ from pre-Baroque through Contemporary Period.

**Form and Analysis Courses (1 Credit per Term)**

**MUS 341 Form and Analysis of the Medieval and Renaissance Periods**

**MUS 342 Form and Analysis of the Baroque Period**

**MUS 343 Form and Analysis of the Classical Period**

**MUS 344 Form and Analysis of the Romantic Period**

**MUS 345 Form and Analysis of the Modern Period**

**MUS 346 Form and Analysis of the Contemporary Period**

A study of the basic musical forms of each period; analysis of representative works with emphasis on how to perform these in relation to the form and stylistic features. Prerequisite: MUS 201- 209. Corequisites: Related Style and Literature Courses.

**MUS 357 Piano Pedagogy (1 Credit per Term)**

Seminar style exploration of methods of teaching early piano studies and the available music and exercise books and methods for the student to use.

**MUS 361,362 Harp Literature (1 Credit per Term)**

A survey of the literature for the harp (solo and with other instruments, including orchestra) from Renaissance through Contemporary periods.

**MUS 363 Harp Pedagogy (1 Credit per Term)**

Study of effective teaching techniques for teaching basic harp studies to students. Pre-requisite: MUS 361,362.

**MUS 371,372 Vocal Diction/German (1 Credit per Term)**

Introduction to German phonetics, mastery of the international phonetic alphabet as it applies to German. Study of principles of diction for singers. Phonetics and sound production as applied to singing in German. Prerequisites: MUS 271,272 and MUS 273.

**MUS 373 Lieder (1 Credit per Term)**

Class performance/coaching of important Lieder emphasizing attention to word/music matching, piano accompaniment underscoring vocal line/meaning—partnership of singer and pianist. Pianists also can take this course as elective and act as accompanist-partners in the works. Prerequisite for singers: MUS 371,372.

**MUS 374,375,376 Opera Singers' Lab (1 Credit per Term)**

Acting and stage movement techniques adapted to the requirements of operatic singing. Preprofessional training in role selection and preparation, audition techniques. Prerequisites: MUS 174-176, MUS 177-179 and permission of the instructor.

**MUS 381,382,383 Opera Literature (1 Credit per Term)**

A performance laboratory dealing with major opera scores from the Baroque to the present. Prerequisites: MUS 201-209, MUS 308 and permission of the instructor.

**MUS 390 Performance Attendance (3 Terms/1 Credit per Year)**

Required of all music students. Attendance at a minimum of three School of Music Performance Series (SMPS) concerts per term (nine per year) and weekly attendance at Performance Hour. In addition to required attendance, students may be required to submit a written critique to his or her major teacher.

## MUS 398 Special Topics in Music I

The School of Music offers a variety of courses on topics of special interest. The school makes every attempt to respond to both faculty and student interest in the formulation and scheduling of such courses. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the Dean.

## MUS 399 Independent Study

Independent study in the form of performance, research or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the dean.

## MUS 400 Private Instruction (3 Credits per Term)

Private instruction (one hour per week) on major instrument, voice or composition. This also includes the required studio class (for composers, Composition Seminar). Each major performance teacher maintains a weekly class for his or her students. Included are in-class performance and critique in addition to specialized studies related to the particular major study, such as reed-making for oboists.

## MUS 401,402,403 Ear Training IV (1 Credit per Term)

Continuation of MUS 301,302,303 on an advanced level. Prerequisite: MUS 301,302,303.

## MUS 404,405,406 Graduate Preparatory Studies in Theory and Counterpoint (1 Credit per Term)

Detailed study of harmony from the Baroque through the late Romantic periods, with emphasis on strict four-part writing, piano texture writing and harmonic analysis. Study of 16th century two- and three-part writing and 18th century two- through four-part writing. Emphasis in these studies is on the skills required to pass graduate school harmony and counterpoint placement exams.

## MUS 411,412,413 Composition Techniques IV (1 Credit per Term)

Vocal and choral composition techniques and contrapuntal practice (once a week); laboratory work in studio techniques, film and classical theatre techniques, electronic music and video sync (twice a week).

## MUS 414,415,416 Choral Conducting (1 Credit per Term)

Study of the basic conducting techniques pertinent to choral singing. Choral diction, phrasing, articulation and blend. Laboratory conducting sessions with School of Music vocal/choral ensembles. Prerequisite: six terms of MUS 576 or permission of the instructor.

## MUS 417,418,419 Instrumental Conducting (1 Credit per Term)

Study of the basic conducting techniques pertinent to instrumental performance. Instrumental balance, articulation and phrasing. Laboratory conducting sessions with School of Music instrumental ensembles. Prerequisite: completion of at least two courses from among the MUS 241-246 series.

## MUS 431,432,433 Church Music (1 Credit per Term)

Seminar/performance class exploration of the following: liturgical improvisation, hymn playing, anthem accompaniment, console conducting, contrasting liturgies, chant conducting and accompaniment, etc.

## MUS 455 Vocal Literature for Pianists (1 Credit per Term)

Study, preparation and performance of literature for voice and piano from the pianist's point of view. Style concepts from early Italian forms, German lieder, French art song, and contemporary repertoire. Analysis of problems in language, breathing, phrasing, and accompanying techniques. Prerequisites: MUS 201-209 and MUS 157-9.

**MUS 458 Dance Accompanying (1 Credit per Term)**

A study of rhythmic concepts, improvisation techniques and repertoire appropriate for effective dance accompaniment. Laboratory work in the School of Dance. Prerequisites: six terms of Music 400 (Piano), permission of the instructor and approval of the dean.

**MUS 471,472,473 Vocal Diction/French (1 Credit per Term)**

Introduction to French phonetics, mastery of the international phonetic alphabet as it applies to French. Study of principles of diction for singers. Phonetics and sound production as applied to singing in French. Prerequisites: MUS 371,372 and MUS 373.

**MUS 491,492,493 Career Development Seminar (1 Credit per Term)**

An introduction to the "business" side of the music profession. Discussions revolve around issues such as resumes, publicity photos, finding management, dealing with contracts, taxes, etc. This course is designed for students who are in their final year of study at NCSA.

**MUS 494 Mock Auditions (1 Credit per Term)**

Re-creation of orchestral auditions. Procedures in preparation for professional auditions.

**MUS 497 Pedagogy and Materials (1 Credit per Term)**

Students will review and evaluate materials and explore teaching techniques with specialist teachers to provide a working knowledge of the instructional literature and teaching of specific individual instruments. Prerequisites: participation is by invitation with the permission of the instructor and the approval of the dean.

**MUS 498 Special Topics in Music II**

Continuation of MUS 398 on an advanced level. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the dean.

**MUS 499 Independent Study**

Independent study in the form of performance, research or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the dean.

**MUS 500 Private Lessons for Non-Matriculated Students (Special Students)**

(3 Credits per Term)

Private instruction in instruments, voice or composition for special students. This includes a one-hour weekly lesson and participation in the instructor's studio class. Each major performance teacher maintains a weekly class for his or her students. Included are in-class performance and critique in addition to specialized studies related to the particular major study, such as reed-making for oboists. Prerequisites: permission of the instructor, approval of the dean and a special student fee.

**MUS 504 Reading Jazz Ensemble (1 Credit per Term)**

Study in rhythm, counting, sight-reading, and interpretation of jazz style in the jazz and commercial music area.

**MUS 505 Jazz Ensemble (1 Credit per Term)**

Preparation and public performance of works for large and small ensemble utilizing arrangements and improvisation. Performances on and off campus. Prerequisite: audition/assignment.

**MUS 506 Premiere Ensemble (1 Credit per Term)**

Preparation and public performance with the members of the professional ensembles in residence at NCSA under the supervision of these faculty members. This would also include any future professional affiliate which might exist in the School of Music. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisite: audition/assignment.

**MUS 507 SACE-School of the Arts Contemporary Ensemble (1 Credit per Term)**

Preparation and public performance of works from the 20th century. Instrumental and/or vocal combinations vary from piece to piece. Prerequisite: audition/assignment.

**MUS 508 Orchestra (NCSA Symphony Orchestra) (1 Credit per Term)**

Preparation and public performance of representative works from the symphonic literature, including opera and dance. Performances on and off campus. To initiate instrumentalists to a broad spectrum of orchestral literature and to develop sight-reading abilities. Prerequisite: audition/assignment.

**MUS 509 Chamber Music (1 Credit per Term)**

Study, preparation and performance of representative works from the chamber music repertoire. Prerequisite: audition/assignment.

**MUS 521 Guitar Ensemble (1 Credit per Term)**

Preparation and public performance of works for more than one guitar or guitar with other instruments. Prerequisite: audition/assignment.

**MUS 525 Saxophone Ensemble (1 Credit per Term)**

Preparation and public performance of a wide variety of literature for saxophone ensembles. Performances on and off campus. Prerequisite: audition/assignment.

**MUS 526 Wind Ensemble (1 Credit per Term)**

Preparation and public performance of representative works for wind ensemble. Performances on and off campus. Prerequisite: audition/assignment.

**MUS 527 Brass Ensemble (1 Credit per Term)**

Preparation and public performance of representative works for brass ensemble. Performances on and off campus. Prerequisite: audition/assignment.

**MUS 528 Symphonic Repertoire for Woodwinds and Brass (1 Credit per Term)**

The study of the major literature of the respective instruments with an emphasis upon the materials most frequently utilized in the development of skills and techniques of successful auditioning.

**MUS 565 Harp Ensemble (1 Credit per Term)**

Preparation and performance of music which utilizes more than one harp. Prerequisite: audition/assignment.

**MUS 567 Percussion Ensemble (1 Credit per Term)**

Preparation and public performance of a wide variety of contemporary percussion music. Performances on and off campus. Prerequisite: audition/assignment.

**MUS 568 Symphonic Repertoire (Strings) (1 Credit per Term)**

Study of standard orchestra repertoire, including ballet and opera, by instrument (violin, viola, cello and bass) with emphasis on style and technical problems.

**MUS 575 Opera Workshop (1 Credit per Term)**

Preparation and public performance of fully-staged opera productions in cooperation with the School of Design and Production. Workshop productions of opera scenes from several operas with students learning a variety of roles. Prerequisite: audition/assignment.

**MUS 576 Cantata Singers (1 Credit per Term)**

Preparation and performance of choral works from the Renaissance through the Modern period for unaccompanied chorus and chorus with instruments. Performances on and off campus. This ensemble also is open to members of the community by audition. Prerequisite: audition/assignment.

**MUS 578 Vocal Ensemble (1 Credit per Term)**

Preparation and public performance of chamber vocal music from all of vocal literature. Prerequisite: audition/assignment.

**MUS 590 Studio Class for Non-Music Majors and Non-Matriculated Students (Special Students) (1 Credit per Term)**

Each major performance teacher maintains a weekly class for his or her students. Included are in-class performance and critique in addition to specialized studies related to the particular major study, such as reed-making for oboists. Special students who wish to attend these sessions may register in this course. Prerequisites: permission of the instructor, approval of the dean and a special student fee.

**MUS 599 Special Performance Projects**

In response to faculty and student interest, the School of Music periodically offers special courses devoted to the performance of unique or unusual repertoire or other performance projects outside the regular program. The number of hours and credits varies according to the nature and length of the project. Prerequisites: permission of the instructor and approval of the dean.

**MUS 599 Intensive Arts Projects (2 Credits per Term)**

During the two-week period immediately following Thanksgiving break, students participate in special projects, classes, seminars and performances. Students are encouraged to pursue musical studies, however inter-disciplinary interests may be considered. Students must enroll in the course each Fall term they are in attendance at NCSA. The course is graded "pass/fail".

# MASTER OF MUSIC GRADUATE CURRICULA

## **Master of Music in Chamber Music Performance**

| Year I          |   | CREDITS   |
|-----------------|---|-----------|
| Mus 600         | Applied Lessons (Includes Studio Class) | 12        |
| Mus 609         | Chamber Music Major Component           | 12        |
| Mus 641,642,643 | Graduate Seminar (I)                    | 6         |
| Mus 690         | Graduate Performance Requirements       | 3         |
| Mus 599         | Intensive Arts Projects                 | 2         |
|                 | <b>Total</b>                            | <b>35</b> |
| Year II         |   |           |
| Mus 600         | Applied Lessons (Includes Studio Class) | 12        |
| Mus 609         | Chamber Music Major Component           | 12        |
| Mus 690         | Graduate Performance Major Component    | 3         |
| Mus 741,742,743 | Graduate Seminar (II)                   | 6         |
| Mus 599         | Intensive Arts Projects                 | 2         |
|                 | <b>Total</b>                            | <b>35</b> |
|                 | <b>GRAND TOTAL</b>                      | <b>70</b> |

## **Master of Music in Conducting**

| Year I          |  | CREDITS   |
|-----------------|--|-----------|
| Mus 600         | Applied Conducting   | 12        |
| Mus 615         | Conducting Major Component<br>(Includes attending rehearsals and<br>conducting some rehearsals as<br>required by major teacher)  | 6         |
| Mus 610         | Instrumental Techniques (1 year study<br>of string techniques)   | 3         |
| Mus 604,605,606 | Score Reading I  | 3         |
| Mus 699         | Special Performance Project: Graduate<br>Performance Requirements<br>(Two ensemble performances as<br>assigned by major teacher) | 3         |
| Mus 599         | Intensive Arts Projects  | 2         |
|                 | <b>Total</b>   | <b>35</b> |

| Year II         |  | CREDITS |
|-----------------|--|---------|
| Mus 600         | Applied Conducting   | 12      |
| Mus 615         | Conducting Major Component<br>(Includes attending rehearsals and conducting some rehearsals as required by major teacher)  | 6       |
| Mus 610         | Instrumental Techniques (1 year study of wind or brass techniques)   | 3       |
| Mus 704,705,706 | Score Reading II   | 3       |
| Mus 741,742,743 | Graduate Seminar II  | 6       |
| Mus 699         | Special Performance Project: Graduate Performance Requirements<br>(Two ensemble performances as assigned by major teacher) | 3       |
| Mus 599         | Intensive Arts Projects  | 2       |
|                 | Total  | 35      |
|                 | GRAND TOTAL  | 70      |

### **Master of Music in Guitar Performance and Pedagogy**

| Year I          |   | CREDITS |
|-----------------|---|---------|
| Mus 600         | Applied Lessons (Includes Studio Class) | 12      |
| Mus 620         | Pedagogy Major Requirement              | 12      |
| Mus 641,642,643 | Graduate Seminar                        | 6       |
| Mus 690         | Graduate Performance Requirements       | 3       |
| Mus 599         | Intensive Arts Projects                 | 2       |
|                 | Total                                   | 35      |
| Year II         |   |         |
| Mus 600         | Applied Lessons (Includes Studio Class) | 12      |
| Mus 620         | Pedagogy Major Component                | 12      |
| Mus 690         | Graduate Performance Requirements       | 3       |
| Mus 741,742,743 | Graduate Seminar (II)                   | 6       |
| Mus 599         | Intensive Arts Projects                 | 2       |
|                 | Total                                   | 35      |
|                 | GRAND TOTAL                             | 70      |

## **Master of Music in Piano**

The student will be required to play a recital each year. The recital must demonstrate the student's ability to perform effectively in a variety of musical styles. The student will also be required to perform two concerti, one classical and one Romantic or contemporary work.

| Year I          |   | CREDITS |
|-----------------|---|---------|
| Mus 600         | Applied Lessons - Major Instrument<br>(Includes Studio Class)                                 | 12      |
| Mus 699         | Special Performance Project: Chamber<br>music or accompanying as assigned<br>by major teacher | 9       |
| Mus 641,642,643 | Graduate Seminar (I)  | 6       |
| Mus 699         | Special Performance Project: Recital and<br>Concerto Requirement                              | 3       |
| Mus 599         | Intensive Arts Projects   | 2       |
|                 | Total   | 32      |
| Year II         |   |         |
| Mus 600         | Applied Lessons - Major Instrument<br>(Includes Studio Class)                                 | 12      |
| Mus 699         | Special Performance Project: Chamber<br>music or accompanying as assigned<br>by major teacher | 9       |
| Mus 741,742,742 | Graduate Seminar (II)   | 6       |
| Mus 699         | Special Performance Project: Recital and<br>Concerto Requirement                              | 3       |
| Mus 599         | Intensive Arts Projects   | 2       |
|                 | Total   | 32      |
|                 | GRAND TOTAL   | 64      |

## **Master of Music in Opera Performance**

| Year I          |   | CREDITS |
|-----------------|---|---------|
| Mus 600         | Applied Lessons (Includes Studio Class) | 12      |
| Mus 675         | Opera Major Component                   | 12      |
| Mus 641,642,643 | Graduate Seminar (I)                    | 6       |
| Mus 690         | Graduate Performance Projects           | 3       |
| Mus 599         | Intensive Arts Projects                 | 2       |
|                 | Total                                   | 35      |

| Year II         |  | CREDITS |
|-----------------|--|---------|
| Mus 600         | Applied Lesson (Includes Studio Class) | 12      |
| Mus 675         | Opera Major Component                  | 12      |
| Mus 681,682,683 | Opera Literature                       | 6       |
| Mus 690         | Graduate Performance Projects          | 3       |
| Mus 741,742,743 | Graduate Seminar (II)                  | 6       |
| Mus 599         | Intensive Arts Projects                | 2       |
|                 | Total                                  | 41      |
|                 | GRAND TOTAL                            | 76      |

### Master of Music in Organ

| Year I          |   | CREDITS |
|-----------------|---|---------|
| Mus 600         | Applied Lessons - Major Instrument  | 12      |
| Mus 699         | Chamber Music or Professional Performance                                 | 6       |
| Mus 631,632,633 | Organ Performance Practice in 17th and<br>18th Centuries                  | 6       |
| Mus 641,642,643 | Graduate Seminar (I)  | 6       |
| Mus 699         | Special Performance Project: Recital                                      | 3       |
| Mus 599         | Intensive Arts Projects   | 2       |
|                 | Total   | 35      |
| Year II         |   |         |
| Mus 600         | Applied Lessons - Major Instrument  | 12      |
| Mus 699         | Special Performance Project: Chamber Music<br>or Professional Performance | 6       |
| Mus 634,635,636 | Organ Literature  | 6       |
| Mus 741,742,743 | Graduate Seminar (II)   | 6       |
| Music 699       | Special Performance Project: Recital                                      | 3       |
| Mus 599         | Intensive Arts Projects   | 2       |
|                 | Total   | 35      |
|                 | GRAND TOTAL   | 70      |

## **Master of Music in Violin, Viola, Violoncello and Double Bass**

The student will be required to play a recital each year.

- A. Each recital must demonstrate the student's ability to perform effectively in a variety of musical styles.
- B. Each recital must contain a major concerto and a major sonata. Up to 35 hours per year of NCSA Orchestra may be required at the discretion of the major teacher and the conductor of the orchestra.

| Year I          |   | CREDITS |
|-----------------|---|---------|
| Mus 600         | Applied Lessons - Major Instrument<br>(Includes Studio Class)                   | 12      |
| Mus 699         | Special Performance Project: Chamber music<br>or Professional Orchestra Playing | 6       |
| Mus 668         | Symphonic Repertoire  | 3       |
| Mus 641,642,643 | Graduate Seminar (I)  | 6       |
| Mus 699         | Special Performance Project: Recital  | 3       |
| Mus 599         | Intensive Arts Projects   | 2       |
|                 | Total   | 26      |
| Year II         |   |         |
| Mus 600         | Applied Lessons - Major Instrument<br>(Includes Studio Class)                   | 12      |
| Mus 699         | Special Performance Project: Chamber music<br>or Professional Orchestra Playing | 6       |
| Mus 669         | Symphonic Repertoire  | 3       |
| Mus 741,742,743 | Graduate Seminar (II)   | 6       |
| Mus 699         | Special Performance Project: Recital  | 3       |
| Mus 599         | Intensive Arts Projects   | 2       |
|                 | Total   | 32      |
|                 | GRAND TOTAL   | 58      |

## **Master of Music in Vocal Accompanying and Coaching**

| Year I          |   | CREDITS |
|-----------------|---|---------|
| Mus 600         | Applied Lessons (Includes Studio Class) | 12      |
| Mus 650         | Accompanying/Coaching Major Component   | 12      |
| Mus 241,242,243 | Graduate Seminar (I)                    | 6       |
| Mus 690         | Graduate Performance Projects           | 3       |
| Mus 599         | Intensive Arts Projects                 | 2       |
|                 | Total                                   | 35      |

**Year II****CREDITS**

|                 |   |           |
|-----------------|---|-----------|
| Mus 600         | Applied Lessons (Includes Studio Class) | 12        |
| Mus 650         | Accompanying/Coaching Major Component   | 12        |
| Mus 681,682,683 | Opera Literature                        | 6         |
| Mus 690         | Graduate Performance Projects           | 3         |
| Mus 741,742,743 | Graduate Seminar (II)                   | 6         |
| Mus 599         | Intensive Arts Projects                 | 2         |
|                 | Total                                   | 41        |
|                 | <b>GRAND TOTAL</b>                      | <b>76</b> |

**Master of Music in Winds and Brass Instruments (Flute, Oboe, Clarinet, Bassoon, Saxophone, Horn, Trumpet, Trombone and Tuba)**

The student will be required to play a recital each year, which must include a memorized major concerto.

Orchestra may be required at the discretion of the major teacher.

**Year I****CREDITS**

|                 |   |    |
|-----------------|---|----|
| Mus 600         | Applied Lessons - Major Instrument<br>(Includes Studio Class) | 12 |
| Mus 699         | Special Performance Project: Chamber music                    | 9  |
| Mus 641,642,643 | Graduate Seminar (I)  | 6  |
| Mus 699         | Special Performance Project: Recital                          | 3  |
| Mus 599         | Intensive Arts Projects                                       | 2  |
|                 | Total   | 32 |

**Year II**

|                 |   |           |
|-----------------|---|-----------|
| Mus 600         | Applied Lessons - Major Instrument<br>(Includes Studio Class) | 12        |
| Mus 699         | Special Performance Project: Chamber music                    | 9         |
| Mus 741,742,743 | Graduate Seminar (II)   | 6         |
| Mus 699         | Special Performance Project: Recital                          | 3         |
| Mus 599         | Intensive Arts Projects                                       | 2         |
|                 | Total   | 32        |
|                 | <b>GRAND TOTAL</b>  | <b>64</b> |

## **GRADUATE COURSE DESCRIPTIONS**

**Mus 600 Applied Lessons.**

Advanced study of major instrument. A one-hour lesson per week plus studio class.

**Mus 607,608,609 Score Reading I**

**Mus 707,708,709 Score Reading II**

Advanced study of score reading techniques and methods for the graduate student in Conducting.

**Mus 609 Chamber Music Major Component.**

Three one-hour coachings/classes per week and ensemble rehearsals as required.

**Mus 610 Instrumental Techniques for Graduate Conducting Major.**

A one-year study of string techniques. A one-year study of wind techniques.

**Mus 615 Conducting Major Component.**

Includes attending rehearsals and conducting some rehearsals as required by major teacher.

**Mus 620 Guitar Pedagogy Major Component.**

Attendance at the undergraduate pedagogy class, student classroom private teaching at NCSA and the Community Music School (when assigned) and assignments relating to the teaching of guitar.

**Mus 631,632,633**

Advanced graduate study of organ performance practice in the 17th and 18th centuries.

**Mus 634,635,636 Organ Literature.**

A graduate course which surveys organ literature, with emphasis on class performance.

**Mus 641,642,643 Graduate Seminar I**

**Mus 741,742,743 Graduate Seminar II**

A weekly two-hour seminar which, using music as the main text, focuses on form and analysis, performance research materials, music history, performance practice and theoretical aspects which directly relate to informed and sound performance concepts.

**Mus 650 Accompanying/Coaching Major Component.**

Attendance at specific undergraduate courses for voice majors, ten hours per week of accompanying/observation in the NCSA voice studios, consultations with an assigned member of the voice faculty and attendance at a weekly two-hour class on accompanying.

**Mus 668,669 Symphonic Repertoire.**

An advanced study of the symphonic repertoire for graduate majors of string instruments.

**Mus 675 Opera Major Component.**

Five three-hour sessions of opera related work per week - including coaching, staging, etc.

**Mus 681,682,683 Opera Literature.**

A weekly two-hour course which traces opera from its earliest forms to the present day, with an emphasis on in-class performance.

Mus 690 Graduate Performance Projects.

Chamber music and guitar: at least one public performance per term.

Opera: performances on campus or as an apprentice with Piedmont Opera Theatre (a professional regional opera company).

Vocal Accompanying and Coaching: at least one vocal recital per term.

## Mus 599 Intensive Arts Projects

During the two-week period immediately following Thanksgiving break, students participate in special projects, classes, seminars and performances. Students are encouraged to pursue musical studies; however inter-disciplinary interests may be considered. Students must enroll in the course each fall term they are in attendance at NCSA. The course is graded "pass/fail."

## HIGH SCHOOL COURSE DESCRIPTIONS

### MUS 000 Basic Fundamentals of Music

Course provides a basis for future ear training, theory and keyboard studies. The elements of basic musicianship are introduced.

### MUS 001,002,003 Ear Training I

Singing of tonal melodies; performance of rhythmic drills; clef reading; singing and spelling of major and minor scales, church modes, triads and intervals; sight-singing and melodic, rhythmic and harmonic dictations.

### MUS 004,005,006 Theory I

Brief outline of Western music history, intervals, major and minor scales, triads, seventh chords, harmonic analysis, melodic analysis, basic four-part writing and simple forms.

### MUS 007,008,009 Keyboard I

Major and minor scales, major and minor chord progressions, simple root position figured bass, introduction to alto and tenor clefs, study of small piano pieces and some improvisation using specific harmonic plans. Piano and organ majors also begin three-part and simple four-part open score reading.

### MUS 011,012,013 Ear Training II

Continuation of MUS 001,002,003 on a more advanced level with the addition of singing and spelling seventh chords and singing and playing of Bach chorales in open score.

Prerequisite: MUS 001,002,003.

### MUS 014,015,016 Theory II

Continued study of chromatic harmony, four-part writing and harmonic analysis; basic counterpoint; larger forms; orchestral transposition and score reading. Prerequisite: MUS 004,005,006.

### MUS 017,018,019 Keyboard II

Work with c clefs, open score reading, more advanced harmonic progressions and figured bass lines which utilize inversions. Piano and organ majors also sight-read vocal literature. Prerequisite: MUS 007,008,009.

## **MUS 400 Private Instruction**

Private instruction (one hour per week) on major instrument, voice or composition. This also includes the required studio class (for composers, Composition Seminar). Each major performance teacher maintains a weekly class for his or her students. Included are in-class performance and critique in addition to specialized studies related to the particular major study, such as reed-making for oboists.

## **Mus 599 Intensive Arts Projects**

During the two-week period immediately following Thanksgiving break, students participate in special projects, classes, seminars and performances. Students are encouraged to pursue musical studies, however inter-disciplinary interests may be considered. Students must enroll in the course each fall term they are in attendance at NCSA. The course is graded "pass/fail."

**HIGH SCHOOL STUDENTS MAY ALSO RECEIVE PERMISSION TO ENROLL IN COLLEGE-LEVEL COURSES. THIS IS ESPECIALLY TRUE OF THE ENSEMBLE OFFERINGS AND CHAMBER MUSIC.**

## **SCHOOL OF MUSIC GENERAL INFORMATION**

### **CURRICULUM ADVISING AND COUNSELING**

At regular intervals, the faculty and administration will meet with students regarding their progress and future plans. Students should feel free to call upon their music faculty adviser or the administration whenever questions, advice, or counseling needs arise.

### **COMMUNICATIONS WITHIN SCHOOL**

The School of Music will maintain one official bulletin board in the Workplace. Please check the bulletin board on a daily basis and respond to messages immediately.

Official Bulletin Board (outside School of Music Office):

1. Announcements
2. School policies
3. Ensemble notices
4. Notices of guest artist appearances, master classes
5. Student messages
6. Performance calendar listings

A notebook will be maintained on the table in the waiting area in the School of Music office. This "Job Book" will list various employment opportunities, as well as upcoming competitions.

### **SCHOLARSHIP RECIPIENTS**

Students receiving scholarships are expected to maintain a high level of performance and display academic progress. Please note: Scholarships are not automatically renewable.

### **PLACEMENT, GRADING AND RETENTION, INVITATION TO RETURN AND READMISSION**

Placement: Each new student will be placed at the appropriate level on the basis of the audition in the student's major and examinations in ear training, theory, and keyboard.

Evaluation: For the purpose of maintaining records for transfer and further study, the traditional A through F grading system is employed on the student's transcript.

**Probation:** Students are monitored for progress in their arts area each term. Any student who, in the judgment of the faculty and dean, is not demonstrating sufficient progress, may be placed on arts probation. Students who, at the end of the probation period, have not improved sufficiently to meet the standards for their program may not be invited to continue in the program. College students in a degree program must also meet the standards outlined for progress in their General Studies work. Individual standards for each area are as follows:

**Retention:** A student may be placed on arts probation at any time at the recommendation of the major teacher and approval of the dean. Students who earn less than a 3.00 (B) average in Applied Music and/or who earn less than a 2.00 (C) average in music course work will be placed on arts probation. Arts probation may be extended up to three terms upon recommendation of the faculty and approval of the dean.

**Invitation to Return:** All students in the arts programs must be invited in order to continue in their arts program. Students who, in the judgment of the faculty, fail to demonstrate sufficient progress toward professional standards in the arts will not be invited to return.

**Re-admission:** Students who have terminated their enrollment at NCSA for any reason, including failure to be invited to continue in the program, must apply for readmission prior to being allowed to re-enroll. Such students must meet admission standards outlined for all entering students. A student whose enrollment has been interrupted for two years or more will, upon re-entry, be responsible for the program requirements outlined in the Bulletin in effect at the time of re-entry.

#### **ATTENDANCE**

Students are expected to attend all their class meetings, rehearsals and performances, and to arrive on time, prepared to participate fully. An attendance record is kept by each teacher and reported to the music office. These records are considered in the end of term evaluation of the student. Excused absences are considered only on the basis of documented illness. All advance excused absences must be reported to and have the approval of the School of Music office nine (9) days prior to the intended absence. High school students must submit a written request from parents for any absence from classes that involve appointments with doctors, dentists, etc. Students who violate the attendance regulations will be referred to the assistant deans or dean, who will counsel and/or discipline the student. Students who miss class frequently must be prepared to receive a low or failing grade, or be advised to withdraw from that course.

#### **FAILURE**

Failure of a course in his or her applied area is grounds for dismissal of a student in the School of Music. In the event that a student in the School of Music fails any required music course other than in the applied area, he or she must enroll in the course a second time. A second failure in the same course will result in dismissal from the School of Music.

#### **DROP/ADD PROCEDURES**

To drop or add a course, follow the procedure outlined below:

1. Drop/add forms are available in the music office. Fill the form out properly. Note the deadline for drop/add or withdrawal.
2. You must have the signature of the teacher of the course.
3. Return the completed and signed form to Assistant Dean Robert Yekovich for his signature, after which it will be submitted to the registrar.

Forms will not be accepted without the teacher's signature, nor will they be accepted after the drop/add deadline, unless there are extenuating circumstances.

Each student is responsible for following the procedures for dropping, adding or withdrawing from a course.

Failure to follow the above procedures will result in:

1. A grade of "F" at the end of the term if you have not dropped the course for which you were registered (even though you did attend classes).
2. Not receiving a grade or credit for a course you have attended for which you have not registered (even though you did attend class).

The music office staff will not send drop/add forms to the registrar's office after the deadline. Grades will be given for all registered courses.

Each term the student will receive, from the registrar, a list of courses in which he/she is registered. Close examination is important to determine proper registration, as each student is responsible for seeing that he/she is properly registered for music courses he/she is taking.

#### **INCOMPLETE COURSE WORK**

Occasionally, because of personal, musical or other emergencies that may arise, a student may be unable to take final examinations or juries, or complete the final assignments for a course. In such cases a grade of "Incomplete" may be requested for one term so that the student may complete the work for the courses in which satisfactory progress was being made at the time of request. The normal time limit to complete the work for a course in which a grade of "Incomplete" has been given is the end of the following term. However, an individual faculty member may designate an earlier deadline for making up the incomplete work. Failure to complete the course work by the end of the following term will result in a grade of "F" for the course.

#### **PERFORMANCE ATTENDANCE**

The weekly Wednesday Performance Hour (2:00-2:50 p.m.) was established by the School of Music faculty as an important part of the educational program of the School. The Performance Hour contributes to the spirit of the School, provides a forum for students to perform in public before their peers and faculty, and creates the opportunity for the student body to hear a wide variety of music and to apply critical judgment to the composition and its performance. Attendance policies for this weekly event are very strict, and failure to complete MUS 390 requirements will keep a student from graduating. All requests to perform must be submitted to the music office no later than two weeks in advance, signed by a major teacher.

It is understood that no music activities of any kind will be scheduled during the Performance Hour.

In addition, every music student is required to attend three (3) School of Music Performance Series (SMPS) concerts per term in order to receive a passing grade in MUS 390.

#### **RECITAL SCHEDULING**

A sheet explaining the procedure for scheduling a recital is available from the School of Music secretary.

## **PERFORMANCE ON CAMPUS**

All requests must be submitted to the School of Music one month in advance of the performance. Program material must be included at this time. All requests and program material must be signed by the major teacher.

## **REHEARSAL SPACE**

Ensemble space for rehearsal use may be signed out in the music office. The Music secretary will sign out rehearsal rooms between the hours of 2:30 - 3:30 p.m. Monday through Friday.

## **PERFORMANCE OFF CAMPUS**

Official performances by student soloists, chamber ensembles and large ensembles are scheduled throughout the year by the School of Music. Five tour days are usually set aside each term, and students are excused from affected classes (not necessarily the entire day) if they are a part of an official School of Music touring event. The student must make it his or her business to find out what class work was missed, and all assignments must be completed.

Other non-School related performances scheduled by individual students may not conflict with the student's North Carolina School of the Arts responsibilities and must have approval of the student's major teacher and the Dean of Music. Applause jobs are not official touring events of the School of Music. The faculty decides who is eligible for Applause employment on the basis of a student's jury performance and his or her general school record.

## **REQUEST FOR "CHANGE OF TEACHER"**

A student must submit, in writing, his or her request for "Change of Teacher" to the Dean of Music, followed by a discussion with the Dean. Approval is not automatic.

**INTENSIVE ARTS PERIOD** The two-week period immediately following the Thanksgiving break is reserved for special projects and events. All students are required to be in residence during this time. Details of the program are outlined during Fall Term.

## **PIANO MAINTENANCE**

The piano technician for the School of Music maintains the School's pianos. The technician's studio is located on the first floor of the Gray Building. If there is a problem, please report it directly to the Music office. Do not attempt to "fix" a piano yourself. Do not touch the strings or dampers. Do not write inside the piano for note identification. The technician should have ample notification for repair work and/or tuning prior to any scheduled performance. Please make these requests through the Music office.

## **HARPSICHORD USE**

The harpsichord cannot be moved without prior approval of Assistant Dean Yekovich. In scheduling the use of the harpsichord for performance, you must first fill out a request form three weeks in advance of the performance. Forms are available in the Music office.

## **EQUIPMENT**

Chairs, stands, pianos, recording equipment, and miscellaneous materials used by the School of Music belong to the North Carolina School of the Arts and in turn to the state of North Carolina. Any theft or misuse of state property will be dealt with accordingly. Under state law, misuse (theft, arson, vandalism) of state property (equipment and facilities) constitutes a criminal act and the penalties for violation of this regulation can be severe.

## **PRACTICE ROOMS**

Practice rooms are located on the ground level in both the Gray Building and the Workplace. Smoking, food and drink are not permitted in any practice or rehearsal room. This is considered MISUSE OF STATE PROPERTY and in violation of regulations. Misuse or abuse of state property, which includes pianos, will result in:

1. The student being asked to leave the practice room.
2. The student being asked to leave the School.
3. The student being reported to the state within the regulations of misuse of state property.

A student will be asked to leave the practice room for the following offenses:

1. Eating, drinking, or smoking in the practice room.
2. Improper use and care of the room, including the piano. Articles such as books, instruments, cases, etc., should not be placed on top of the piano.

**PLEASE NOTE:** As practice space is at a premium, any practice room left vacant for more than 10 minutes will be considered available even if someone's personal belongings have been left in the room.

## **SCHOOL OF MUSIC INSTRUMENTS**

The School of Music owns instruments which may be borrowed with written permission of the faculty in that instrumental area. See the Music secretary for instructions on how to sign out a School-owned instrument. The instruments ARE NOT to be used for outside employment. Personal use of School-owned instruments will result in a loss of this privilege.

## **STUDENT MUSIC COMMITTEE**

The students of the School of Music maintain a committee which meets frequently with the dean. It is the duty of this committee to make suggestions and to voice concerns over matters affecting every aspect of the School. Whether you are an active committee member or not, you should feel free to offer ideas which might improve your NCSA experience. Selection of committee members will take place during the first few weeks of the Fall Term.

## THE DIVISION OF GENERAL STUDIES

The primary mission of the North Carolina School of the Arts is to train young artists for professional careers in the performing arts. However, since its beginning, the School also has had a strong commitment to providing a sound, supporting curriculum of general studies to ensure the broader education of the artist. This concern was expressed most eloquently by Vittorio Giannini, NCSA's founding president, as he spoke of the plans for the School in 1963:

"It is not enough to be trained as an artist, but as an artist you will express yourself as a person, and the richer you are as a person the better your expression will be. So, in this framework, you will have academic study."

The program of the Division of General Studies offers young artists (grade 7 through college) the opportunity to broaden their perspective on themselves as individuals and as part of society. The General Studies curriculum focuses on those areas of the humanities and social and natural sciences which contribute to the general cultural and intellectual awakening of the individual. Particular attention is paid to the design of academic courses especially relevant to the arts-oriented student.

The size of the School permits, and the philosophy of the Division of General Studies encourages, individualized attention to the academic needs and dreams of students.

### **Administration**

William L. Tribby, Dean of General Studies (1979)

B.A., (English), Western Maryland College; M.A., Ph.D., (Dramatic Art), University of Iowa.

Peggy P. Dodson, Assistant Dean, High School (1988) Remedial and Testing Services (1984)

B.S., M.A.T., Salem College.

Nancy Goldsmith Leiphart, Assistant Dean, College (1988) Instructor of Italian (1975), Vocal Italian Diction (1984)

B.A., Boston University; M.A., Brown University; Ph.D., University of North Carolina-Chapel Hill. Middlebury College Scuola estiva. Adviser/Interpreter International Music Program, 1976, 1977, 1987, 1988. Fulbright Summer Seminar in Rome and Perugia, 1982; NEH Summer Seminar on Chaucer and Boccaccio, 1984; Staff Italian Diction Coach for Piedmont Opera Theatre (1985).

### **General Studies Faculty**

Arthur J. Ballard, English and Social Studies (1968)

B.S., Concord College.

Gary W. Burke, Social Studies (1970)

B.A., Wake Forest University; M.A., New School for Social Research.

Marilyn Cardwell, English and French (1974)

B.A., Transylvania College; M.A., University of Michigan. Diplome d'études, cours de civilisation française à la Sorbonne, Paris, France. Perfectionnement: Université Catholique, Angers, France. NEH Fellow, Summer 1985, Georgetown University; N.C. Center for the Advancement of Teaching Fellows, 1987; N.C. Humanities Council Scholar, 1990.

Robert Countiss, French (1973)  
B.A., Virginia Polytechnic Institute and State University; M.A., Appalachian State University. Perfectionnement: L'Universite Catholique de l'Ouest, Angers, France. Perfectionnement, l'Etablissement Libre d'Enseignement Superieur, Paris, France.

Wanda N. Coyle, Mathematics (1990)  
B.S., M.A., Appalachian State University.

Inez Davis, Mathematics (1984)  
B.A., Carson-Newman College; M.S., Middle Tennessee State University.

Linda Davis, Science (1974)  
B.S. East Carolina University; M.Ed., University of North Carolina at Greensboro.

Carol H. Harding, Mathematics (1981)  
B.S.(cum laude, Phi Beta Kappa), Wake Forest University; M.A.T., Duke University.

Janet L. Joyner, French (1973)  
A.B., Converse College; M.A., University of Georgia; Diplome de 2e Degree, Faculte des Lettres, l'Universite de Grenoble, France; Ph.D., Florida State University.

William D. King, English and Film (1971)  
B.A., (cum laude), Randolph-Macon College; M.A.T., University of Virginia; Old Dominion Fellow, Yale University; Fulbright Exchange Teacher, Stevenage College, Stevenage, England; NEH Fellow in Film History, Northwestern University; NEH Fellow in Victorian Novels, University of California at Berkeley; William Faulkner Conference on Faulkner and Film, Oxford, Mississippi.

Noel Callow Kirby-Smith, Writing and Literature (1971)  
Assistant Dean, College Program (1976-1988)  
B.A., Saint Xavier College; M.F.A., University of North Carolina at Greensboro.

Christabel Lacy, Anthropology, Art History (1986)  
B.A.(Phi Beta Kappa), M.A.(Sigma Delta Epsilon), University of Nebraska; Ph.D., University of Colorado; Field research: Greece, Europe, United States.

Richard H. Miller, Philosophy (1972)  
A.B., Colgate University; Ph.D., Columbia University.

Linda Moore, Biology and Junior High Math/Science (1983)  
B.A., Wake Forest University (Biology, Education); M.Ed., University of North Carolina at Greensboro (Biology, Education). Additional graduate study at Cornell University (Ecology) and UNC- Greensboro (Physics and Curriculum).

LeRoy Percy, Humanities (1990)  
B.A., Yale University; M.A., Cambridge University; Ph.D., University of Virginia.

Elaine Doerschuk Pruitt, Humanities and Social Sciences (1975)  
B.A. (cum laude), M.A., University of North Carolina at Greensboro. NEH Fellow, 1976, University of California at Berkeley; NEH Fellow, 1979-80, University of California at Berkeley; NEH Fellow, 1983, University of North Carolina at Chapel Hill.

William A. Pruitt, History (1973) On leave 1990-91  
B.A. (magna cum laude), Catawba College; Ph.D., University of Virginia.

**Jeremy Reiskind, Science (1986)**

B.A. (magna cum laude, Phi Beta Kappa), Princeton University; M.S., Yale University; Ph.D., University of North Dakota.

**Karen Robinson, Theatre History and Dramatic Literature (1990)**

B.A. (English Literature), University of Colorado; B.A. (magna cum laude, Theatre Arts), University of Colorado; M.F.A. (Directing), Tisch School of the Arts, New York University.

**Anne T. Shorter, English (1971)**

B.A., University of North Carolina at Greensboro; M.A., Duke University.

**Jane Higgins Van Hoven, Science (1971) Assistant Dean, High School (1974-1988)**

B.A., University of North Carolina at Greensboro; M.A.T., Vanderbilt University and George Peabody College.

**Eleonore von Nicolai, German (1973)**

Professional career (23 years) as lead actress (350 roles) in German and Swiss theatres.

Part-time faculty have included the following:

Jennie Brooks

Jewell W. Collier

Deryl Davis

Paul Pfefferkorn

Dana Whicker

## **Staff**

Kathy Neace, Administrative Secretary (1965-68, 1970)

Patsy Albert, Secretary (1989)

Darshan Hartgrove, Attendance Clerk (1985)

## **HIGH SCHOOL COURSE REQUIREMENTS**

Students must comply with the regulations of the state of North Carolina for the high school diploma. Electives beyond the basic academic requirements for graduation may be chosen from available high school and college courses. NCSA is a full participant in the North Carolina Scholars Program. For additional information, contact the Division of General Studies, High School. The courses required for the North Carolina Diploma conform to the North Carolina Competency-Based Curriculum.

### **Competency Testing**

Students also must have passing scores on the North Carolina Competency Tests in order to receive a high school diploma from the North Carolina School of the Arts. These tests, which are required by North Carolina state law, are given during the fall of each year. Each student has several opportunities to pass the tests before the scheduled graduation date.

### **Class Attendance**

Regular, prompt class attendance is regarded as a responsibility as well as a privilege. Each high school student is provided with a copy of the General Studies attendance policy and is responsible for knowing and abiding by the regulations.

New and currently-enrolled high school students who have excessive absences during past terms and/or have failed one or more courses in a previous term may be required to participate in an individualized study plan.

**Total Credits Required for High School Graduation\***

|   |                 |
|---|-----------------|
| English   | 4 units         |
| Social Studies<br>(1 U.S. History)<br>(1 Economics/Govt.) | 2 units         |
| Mathematics   | 2 units         |
| Science<br>(1 biological science)<br>(1 physical science) | 2 units         |
| Health and Physical Education                             | 1 unit          |
| Electives<br>(including arts)                             | 9 units<br>==== |
| Total   | 20 units        |

\*Total to be accumulated in grades 9-12

## **COURSE DESCRIPTIONS**

### **ENGLISH PROGRAM**

Development of reading and writing skills, enjoyment and appreciation of literature, and development of taste and critical judgment are the general objectives that guide the design of the program.

#### **Seventh Grade English - Eighth Grade English**

A two-year program with emphasis on development of grammatical knowledge and writing skills; introductory study of plays as well as short stories and narrative poetry with uncomplicated rhythms and imagery.

#### **English I: Grammar and Literary Forms I**

A course concentrating on grammar and composition. Readings include short fiction, novels, drama and poetry. Students also study vocabulary, speech writing, elementary research and the vocabulary of literary analysis.

#### **English II: Grammar and Literary Forms II**

Continued study of grammar and composition; additional focus is on letter writing, resume writing, the research paper, vocabulary; reading of selected novels and plays.

#### **English III: American Literature**

A review of grammar, mechanics and vocabulary as a basis for practice in expository writing; introduction to critical analysis of the literary genres of the essay, fiction, poetry and drama, with focus on American authors.

### **English III: Honors American Literature**

A study of great American authors of the nineteenth and twentieth centuries, their cultural and historical contexts, and their views of human experience. Admission is by placement testing.

### **English IV: British Literature**

A study of selected masterpieces of British literature; special attention is also given to the history of the English language and to the refinement of skills in written and oral communication.

### **English V: Advanced Composition and Reading**

A seminar-style course in which advanced students discuss readings from American and British writers. A wide variety of writing experiences, close readings of poetry and prose passages, and objective testing sessions characterize the weekly procedures. Students can qualify for college credit in many colleges upon satisfactory completion of the Advanced Placement Examination in English in May. Admission is by placement testing.

## **MATHEMATICS PROGRAM**

The mathematics program in the secondary school is designed to introduce the student to the fundamental principles and basic techniques of mathematics and to offer advanced study in mathematics. Placement testing is required prior to enrollment in any mathematics course.

### **Seventh Grade Mathematics - Eighth Grade Mathematics**

A two-year program of the basic principles and techniques of mathematics. In this general math course the emphasis is upon problem-solving and upon the discovery of mathematical patterns.

### **Technical Mathematics**

An entry-level course, emphasizing mastery of computation with integers and rational numbers, and the employment of elementary problem-solving skills with percents and measurement.

### **Applied Mathematics**

A course emphasizing problem-solving skills, logical and analytical thinking, practical applications of geometry, measurement, statistics, probability and percents.

### **Pre-Algebra**

A course to prepare students for Algebra I. The emphasis is on arithmetic computations, linear equations and problem solving.

### **Mathematics I: Algebra I**

A first-year Algebra course which includes the study of the real number system, linear equations, polynomials, factoring and applications.

### **Mathematics II: Algebra II**

A second-year Algebra course which reinforces and extends the topics begun in Algebra I and includes the study of analytic geometry, the complex number system, exponents and logarithms.

### **Mathematics III: Geometry**

A Euclidean geometry course which emphasizes the properties of parallel lines, triangles, polygons and circles. These properties are applied in problem-solving and proof-writing.

## **Mathematics IV: Advanced Mathematics**

A pre-calculus course designed for the advanced high school student. The course includes topics in advanced algebra, a study of trigonometry and functions and their graphs.

## **Mathematics V: Calculus and Its Applications**

An advanced course which includes the study of limits, the derivative, integration and applications. Prerequisite: Math IV- Advanced Mathematics.

## **SCIENCE PROGRAM**

The science program in the secondary school is designed to introduce the student to the fundamental principles and basic techniques of science and to offer advanced study in specific subjects.

### **Seventh Grade Science - Eighth Grade Science**

A two-year program covering basic principles and techniques of science. Emphasis is on group cooperation and development of the skills necessary to gather, record, analyze and summarize observations.

### **Science IP: Physical Science**

An introduction to the ideas of chemistry and physics, presented so that students who have not mastered algebraic skills can understand. Emphasis is placed on applications of science to daily life. Open to all high school students.

### **Science IE: Earth Science**

A study of earth sciences: astronomy, geology, oceanography and meteorology. Open to all high school students.

### **Science II: Biology**

A study of a broad range of biological topics through lecture, discussion and laboratory. Topics include, but are not limited to, science history, scientific method, nature of life, and a survey of kingdoms. Topics are considered in light of ecology, evolution and the values of our society. Prerequisite: An Earth or Physical Science course.

### **Science IIIC: Chemistry**

A study of the general methods of science using chemistry as a vehicle. Students learn through lecture, discussion and laboratory work - with particular emphasis given to problem solving techniques. Prerequisites: Algebra I and Biology.

### **Science IIIP: Physics**

A conceptual and mathematical approach to the study of matter and energy. Prerequisites: Algebra I and Biology.

### **Science III-B: Advanced Human Biology**

A thorough investigation of the structure and function of the human body, with special emphasis on the young artist. Laboratory work and awareness of pertinent current scientific literature are integral parts of the course. Prerequisite: High School Biology.

## **FOREIGN LANGUAGE PROGRAM**

The purpose of the high school French program is to achieve practical use of the language with emphasis on current speech patterns and writing style. (Advanced classes are conducted in French and admission is by placement testing). The college French, German and Italian courses are open to high school juniors and seniors who meet placement testing requirements and the criteria for admission to a college course.

### **French I**

Introduction to the basic sounds and speech patterns of French. Emphasis is on total control of material learned, including the speaking, writing, reading and aural-oral comprehension of the language in a culture-oriented atmosphere.

### **French II**

Continued study of the language and the culture, including introduction of finer points of grammar, composition and conversation. Further emphasis is on the four aspects of language learning introduced in French I.

### **French III**

An in-depth study of the language and culture including more advanced grammar structures and a range of literary works presented in a conversational atmosphere.

### **French IV**

Study of language accompanied by analysis and interpretation of a broader scope of the literature, culture and civilization.

## **SOCIAL STUDIES PROGRAM**

The social studies program seeks to develop the student's ability to use past experiences of various civilizations as a guide to solving the problems of the present and future. It also strives to develop a student's appreciation for history as an enjoyable and fascinating foundation for any cultural enrichment. Elective courses may be offered in alternate years.

### **Seventh Grade Social Studies: Africa and Asia**

An examination of studies dissimilar to those of the West to broaden the student's understanding of people and places in an increasingly interdependent world. Students acquire knowledge, understanding and skills necessary for dealing with additional cultural studies in the high school social studies program.

### **Eighth Grade Social Studies: North Carolina: The History of an American State**

A study of North Carolina's role in the American national experience, beginning with the founding of the Carolina colony and reaching into contemporary times. Students study personalities, localities and events which have given North Carolina a distinctive place in an emerging nation.

### **Ninth Grade Social Studies: The Economic, Legal and Political Systems in Action**

A course which focuses on the development of economic and political knowledge and skills needed by all students so that they may become responsible citizens in an interdependent world.

### **World Studies**

A look at representative cultures of the world, focusing on geography, climate, population distribution, social structure, kinship, language, technology, economics, religion, philosophy and the arts as integral elements of culture. Attention is given to continuity and to cross-cultural comparisons. The course is offered for students in Grade 10.

### **U.S. History**

An examination of significant factors from the age of exploration to the age of world power, with special emphasis on the uniqueness of American institutions and their importance in the world today, as well as American artistic contributions. This course is offered for students in Grades 11 and 12.

### **Modern European History**

An emphasis on cultural movements in Europe from the 17th century to the 20th century, and on developing an understanding of European culture and contribution to the arts. This course is offered for advanced students in Grades 11 and 12.

### **Advanced Government and Economics**

An introduction to the disciplines of political science and economics, examining basic political and economic institutions and exploring contemporary issues facing today's citizens. This course fulfills the North Carolina Government and Economics requirement for students who have not taken the ninth-grade course. Also, students who have completed the ninth-grade course may take this advanced course for elective credit.

## **ELECTIVE ONE-TERM SOCIAL STUDIES COURSES FOR QUALIFIED ELEVENTH-AND TWELFTH-GRADERS**

### **Psychology**

An examination of the various schools of psychology, as well as psychological principles and applications.

### **Sociology**

An introduction to the ways in which sociologists investigate, describe and analyze social life. Basic areas covered include: Society and Culture, Social Institutions, Continuity and Change, Social Problems.

### **World Geography**

A study of the major regions of the world, combining the approaches of physical and cultural geography.

## **HEALTH AND PHYSICAL EDUCATION PROGRAM**

The physical education requirement for junior and senior high school students is met in the case of dance and drama students through their regularly scheduled arts courses. For music and visual arts students, a program is offered by the Division of General Studies. Primary focus of the program is on a variety of activities suited to the needs and interests of the students and fulfilling requirements set by the state of North Carolina.

In addition, a course which fulfills the health requirement is offered for all high school students and includes an introductory study of physical, mental, emotional, and environmental health, drug and alcohol abuse prevention; family life and sex education; interpersonal skills; disease control; and first aid and emergency care. The unit of physical education and health is a requirement for the high school diploma from the state of North Carolina.

# **POLICY FOR ADMISSION OF HIGH SCHOOL STUDENTS TO COLLEGE COURSES**

## **1. Eligibility**

Only those students who meet the following criteria will be allowed to apply for admission to college General Studies courses. (Approval is not automatic):

- Grade = 11 or 12.
- Scholastic Aptitude Test (SAT) or Preliminary Scholastic Aptitude Test (PSAT) scores = Combined scores of at least 800. High school credits = at least 13 units completed, including at least eight required courses.
- Grade average in required courses (English, social studies, math, science) = at least a "B", with no failing grades in these areas.
- Reason for enrollment =
  - 1 - Advanced study beyond that which is offered in the high school curriculum.
  - 2 - Elective credit in areas not offered in the high school curriculum.
  - 2 - Early college credit; high school credits completed.
- Completed application - on file in General Studies, prior to the beginning of the term's classes.

## **2. Available Courses**

Eligible high school students may enroll in one college course per term, if approval is granted and space permits. Courses may be selected from any of the college General Studies offerings except GES 101-2-3, GES 211-12-13, and courses restricted to specific student groups. The instructor's permission is required for admission to certain advanced-level courses.

## **3. Course Credit**

High school students have the opportunity for advanced placement into college courses for which college credit can later be awarded. High school students who later enroll in the North Carolina School of the Arts College Division may receive advanced placement credit for college courses completed successfully with a grade of "C" or better when these courses are not part of the basic high school requirements. Those high school students who leave the North Carolina School of the Arts upon completion of their secondary education may submit for transfer credit the college courses taken at NCSA for which a grade of "C" or better was achieved. Final decisions regarding the granting of transfer credit from the School are, as always, made by the receiving institution. In addition to the transcript of all work done at NCSA, a separate letter of explanation regarding the college-level work will be supplied, upon request of the student, to the receiving institution for those high school students who have successfully completed college courses for which they may qualify to receive college credit.

## **COLLEGE COURSE REQUIREMENTS**

### **Basic Requirements for the Bachelor's Degree at NCSA**

Qualified college students who wish to pursue a bachelor's degree while receiving professional arts training may enroll in the college degree program.

The major portion of the degree student's work is in applied training in the individual arts area; the remaining study toward the degree is classified as non-applied, and consists of the following schoolwide requirements:

**1) Clear demonstration of competence in reading, writing and oral communication skills.**

College-level training in reading, writing and oral communication is provided in General Studies 101,102,103, the satisfactory completion of which is a requirement for the bachelor's degree. Entering students who present verbal SAT scores below 350, Test of Standard Written English (TSWE) scores below 40, American College Testing (ACT) English scores below 19, or high school records which indicate below-average work in English and related subjects are required to take an English Usage and Writing Test. Those who perform satisfactorily on the test enroll in General Studies 101; those who do not must enroll in ENG 099, a non-credit tutorial course stressing reading, writing and study skills. When the work of ENG 099 has been satisfactorily completed, the student will be admitted to General Studies 101.

**General Studies 101,102,103: Critical Perspectives**

The Critical Perspectives courses are designed to impart skills in reading, writing, speaking and listening, and reasoning. After the successful conclusion of instruction in these courses, students should have acquired, at the minimum, the following capacities: to comprehend and to summarize the main ideas of a work accurately and succinctly; to recognize different purposes and methods of writing, and to use various methods and styles in the writing of original work; to gather information from primary and secondary sources, to write a report using this research, to quote, paraphrase, and summarize accurately, and to cite sources properly; to engage critically and constructively in the exchange of ideas in class discussions and conferences with instructors; to identify and comprehend the main and subordinate ideas in lectures and discussions, and to report accurately what others have said; to speak to a group about a topic in a clear and organized way and to evaluate similar presentations by others; to distinguish fact from judgment, and belief from knowledge; to separate one's personal opinions and assumptions from a writer's, and to recognize and use inductive and deductive reasoning and the formal and informal fallacies of language and thought.

**101: Reading, Reasoning, Writing**

A course in reading, reasoning and composition, with training in basic methods of research and documented writing; skills for intelligent, perceptive discussion are also emphasized.

**102: Literary Analysis and Writing**

An introduction to the methods of literary study with continued emphasis on composition and documented writing. Students read poems and short works of fiction, and they write analytical papers based on close reading of the texts. Prerequisite: Successful completion of GES 101 or permission of the instructor.

**103: Studies in Literature and Criticism**

A continuation of training in documented writing and critical discussion using longer works of fiction and related critical and biographical readings. Prerequisite: Successful completion of GES 101 or permission of the instructor.

Writing and oral discussion are stressed throughout the General Studies program; proficiency in oral communication is particularly encouraged in each of the arts areas.

**2) A command of fundamental mathematical skills.**

Students may satisfy this requirement at the time of admission by presenting SAT mathematics scores of at least 350, ACT mathematics scores of 19 or above, or through satisfactory completion of at least three units of high school mathematics above General Mathematics. Those who do not meet these requirements must enroll in and satisfactorily complete Mathematics 101: Foundations of Algebra. Mathematics 101 does not satisfy the Science/Mathematics requirement (see No. 4 which follows).

3) An awareness of major concepts which have shaped the intellectual tradition in the humanities and the arts.

Through the Foundations courses (General Studies 211,212,213), students investigate and evaluate works and ideas that have had historical importance and are of particular relevance to contemporary life.

General Studies 211,212,213: Foundations of Western Thought

A three-term examination of fundamental ideas of religion, self and society, and styles of art which have proved central to the Western intellectual tradition. Prerequisites: Completion of GES 101,102, 103 or permission of the instructor.

211: Religious World Views

212: Self and Society

213: Concepts of Style

4) An informed sense of the individuality and the interrelatedness of major areas of knowledge, through study in each of the following three divisions:

- a. Fine Arts/Humanities
- b. Social/Behavioral Sciences
- c. Mathematics/Natural Sciences

Each arts area, in cooperation with the Division of General Studies, sets more specific, sometimes additional non-applied requirements appropriate to the particular field of study. See the descriptions of degree requirements in each arts area for further information.

## COURSE DESCRIPTIONS

All courses listed may not be offered each year. Lists of courses available in any given year may be obtained from the General Studies office.

### GENERAL STUDIES

General Studies (GES) 101,102,103: Critical Perspectives (2 Credits per Term) (See above)

General Studies (GES) 211,212,213: Foundations of Western Thought (2 Credits per Term) (See above)

### I - HUMANITIES

Humanities (HUM) 121,122,123: The Arts in Context (2 Credits per Term)

An examination of major historical periods and the artistic styles which characterize them, with particular attention to visual arts, music, literature, drama and ideas as integral elements of world cultures.

HUM 121: Ancient and Medieval

HUM 122: Renaissance and Baroque

HUM 123: Modern

Humanities (HUM) 290: Topics in the Humanities (2 Credits)

One-term intensive studies in which the instructor and students are challenged to examine some facet of the Western humanistic tradition. Prerequisite: permission of the instructor.

## HISTORY AND CRITICISM OF ART, FILM AND THEATRE

**Art History (ARH) 101,102,103 (2 Credits per Term)**

A three-term historical survey of the development of painting, sculpture and architecture.

ARH 101: Ancient and Christian

ARH 102: Medieval through Renaissance

ARH 103: Baroque to Modern

**Film (FIL) 237: Film Art and Genre (2 Credits)**

A course in viewing, discussing and studying selected films. Director as auteur, problems inherent in film as art, film techniques and the generic approach to film study are lecture topics. Auteurs and genres change yearly. Prerequisites: General Studies 101,102, or permission of the instructor.

**Film (FIL) 238: Film History (2 Credits)**

Basic introduction to film history from its beginnings through the 1930s with focus on international aesthetic and technological developments. Emphasis is on the narrative fiction film. Prerequisites: General Studies 101,102,103 or permission of the instructor.

**Theatre History (THH) 241: Primitive to Renaissance (2 Credits)**

A study of the development of the theatre from its primitive origins to the Italian Renaissance. The course includes contributions made by the Greeks, the Romans and the Asians, and traces the evolution of the drama and the theatre through the Middle Ages in England and the Renaissance in Italy. Focus is given to the noted figures, writings and social forces affecting the development of dramatic writing, staging and performance. Prerequisites: GES 101,102 or the equivalent.

**Theatre History (THH) 242: Renaissance to Mid-Nineteenth Century (2 Credits)**

A study of the growth of the theatre from the Renaissance in Europe and England through the mid-19th century, including the era of Shakespeare and his contemporaries in England, the Neo-Classicalists in France, the Golden Age in Spain, the theatres of the Orient, the early days of the American theatre, the English Restoration, and the Classical period in Germany. Focus is given to the development of the physical playhouse, the diversity of acting style, the qualitative advances made in dramatic literature, as well as the social and economic forces shaping the period. Prerequisites: GES 101,102 or the equivalent.

**Theatre History (THH) 243: Late-19th and 20th Century (2 Credits)** A study of the development of the theatre from the 19th century to the present time, including the technological and artistic advances in design and technical theatre, the rise of the non-commercial Free Theatre Movement, the "glory days" of the American Theatre, the birth of Realism and the revolutionary rebellions against it, the birth of the avant-garde, the effect of modern art on staging practices and design, and the Epic Theatre in Europe and in America. This course provides the student with plausible historical explanations for why the theatre-as an art, a craft and a business-is the way it is today, and attempts to indicate what the theatre will become in the future. Prerequisites: GES 101,102 or equivalent.

## WRITING AND LITERATURE

**English 099: Learning and Academic Skills Laboratory (No Credit)**

A course designed to assist students in improving learning skills through application of the basic principles of learning, and in overcoming deficiencies in analysis, reading and writing.

**English (ENG) 251,252,253: Playwriting (2 Credits per Term)**

Training in writing the one-act and full-length play, and in creating film and television scripts. The approach is shaped according to the needs of the individual students; hence, one term is not prerequisite to another.

**English (ENG) 254,255,256: Fiction Writing (2 Credits per Term)**

A study of the basic methods of narrative and of fiction writing and the writing of personal narratives and short stories. Discussion of the work takes place in class meetings and in conferences with the instructor. Prerequisites: completion of General Studies 101,102,103 or permission of the instructor.

**English (ENG) 257,258,259: Poetry Writing (2 Credits per Term)**

A study of a variety of types of verse composition and the writing of poems of many kinds. Discussion of the work takes place in class meetings and in conferences with the instructor. Prerequisites: completion of General Studies 101,102,103 or permission of instructor.

**Literature (LIT) 220: Literature in English (2 Credits per Term)**

The study of a variety of texts from English, American and other literatures written in English. The course focuses on the work of a writer, group of writers, region, period, genre or theme. Prerequisites: GES 101,102,103 or equivalent.

**Literature (LIT) 230: Literature in Translation (2 Credits per Term)**

The study of a variety of texts from world literature. The course focuses on the work of a particular writer, group of writers, country, period, genre or theme. Prerequisites: GES 101,102,103 or equivalent.

**Literature (LIT) 240: Comparative Literature (2 Credits per Term)**

The study of a variety of texts from world literature. Works are selected for correspondences of themes, subjects, styles and other relevant issues, regardless of boundaries of nation or language. Prerequisites: GES 101,102,103 or equivalent.

**Literature (LIT) 290: Topics in Dramatic Literature (2 Credits)**

A series of one-term studies of individual playwrights, groups of playwrights, periods. Subjects vary each term and year.

## MODERN FOREIGN LANGUAGES

**French (FRE) 111,112,210 and French 114,115,220 (2 or 3 Credits per Term)**

The French curriculum is designed to serve students who are required to exhibit Intermediate-Mid level communicative proficiency in accordance with the ratings of the American Council of the Teaching of Foreign Languages. Proficiency level, rather than credit hours, is the standard of measure. Students who successfully complete either French 210 or 220 should have acquired, at the minimum, the ability to satisfy basic survival needs and limited social demands; the ability to formulate questions for this level of interaction; a vocabulary sufficient for discussing some familiar topics beyond survival needs; sentence level discourse; evidence of some limited grammatical accuracy with respect to the following: inflections of nouns, adjectives, verbs, and pronouns; narration in present, past, and future; and the subjunctive mood. Students who have never studied the language or who exhibit only Novice-Mid level proficiency will regularly enroll in the sequence French 111,112,210. Students with previous experience who exhibit Novice-High proficiency will regularly enroll in the sequence French 114,115,220.

FRE 111: Novice Low - Novice Mid (3 Credits) No prerequisite.

FRE 112: Novice Mid-Novice High (3 Credits) Prerequisite: Novice Mid proficiency

FRE 210: Intermediate Low-Intermediate Mid (3 Credits) Prerequisite: Intermediate Low proficiency

FRE 114: Novice High (2 Credits) Prerequisite: Novice High proficiency

FRE 115: Intermediate Low (2 Credits) Prerequisite: Novice High proficiency

FRE 220: Intermediate Mid (2 Credits) Prerequisite: Intermediate Low proficiency

French 221,222,223 These courses are designed for students who wish to acquire or retrieve Intermediate High level skills. Grammar, conversation and readings are geared for development towards advanced skills and paragraph level discourse. Prerequisite, each: Permission of the instructor.

FRE 221: Intermediate Mid-Intermediate High (2 Credits)

FRE 222: Intermediate High (2 Credits)

FRE 223: Intermediate Conversing and Reading (2 Credits)

Note: Advanced level tutorials in conversation and reading, as well as French Theatre or French Literature, are often available for qualified, motivated students at the discretion of, and by permission of, the instructor.

German (GER) 101-102-103: Elementary German (3 Credits per Term)

An introduction to the German language with the goal of oral proficiency. The major emphasis is on spoken German, basic grammar and vocabulary building, which will provide the student with necessary language skills to function in a "survival" situation in the foreign country (Germany). The student will also learn about cultural elements of the country and the people. Credit given only upon successful completion of German 103.

German (GER) 201,202,203: Intermediate German (3 Credits per Term)

Continuation of structural skills and vocabulary as needed for expanded understanding and production of the German language. Reading of contemporary literature, which helps to familiarize the student not only with the everyday language, but also with current issues and the way German people feel, think and act. Prerequisites: GER 101-102-103 or equivalent.

Italian (ITA) 101-102-103: Elementary Italian (3 Credits per Term)

An introduction to Italian, with emphasis on the spoken language. Attention is given to pronunciation, conversation skills, basic grammar, and the culture from which the language derives. Credit given only upon successful completion of ITA 103.

Italian (ITA) 201,202,203: Intermediate Italian (3 Credits per Term)

Continuation of introduction of all essential Italian grammar. Increased conversational fluency through practice of structures and vocabulary. Additional literary and cultural materials. Prerequisites: ITA 101-102-103 or equivalent.

## PHILOSOPHY

Philosophy (PHI) 211: Readings in Ancient Philosophy (2 Credits)

An examination of the birth of philosophical thought in the West, with major attention given to the metaphysics and ethics of Plato and Aristotle. Prerequisites: satisfactory completion of GES 101 or permission of the instructor.

Philosophy (PHI) 212: Readings in Medieval Philosophy (2 Credits)

An examination of the major philosophical traditions of the Middle Ages, with some discussion of the cultural and social context of the philosophers to be studied. Prerequisites: satisfactory completion of GES 101 or permission of the instructor.

Philosophy (PHI) 213: Readings in 17th-, 18th- and 19th-Century Philosophy (2 Credits)

A study and discussion of representative thinkers of the period, including Descartes, Hume, Kant, Hegel, and Schopenhauer. Prerequisites: satisfactory completion of GES 101 or permission of the instructor.

**Philosophy (PHI) 214: Readings in Contemporary Philosophy (2 Credits)**

A study of thinkers who represent such major trends in philosophy as positivism, the phenomenological movement, existentialism, pragmatism, and linguistic analysis; plus an examination of writers who cannot be easily classified, e.g., Wittgenstein and Ernst Cassirer. Prerequisite: satisfactory completion of GES 101 or permission of the instructor.

**Philosophy (PHI) 224: Metaphysics and Mysticism (2 Credits)**

Eastern and (primarily) Western perspectives on what is ultimately real and how it can be known. Readings and authors studied vary, but can be expected to include: Plato, Buddha, Spinoza, Descartes, Berkeley and Kant, among others. Prerequisite: satisfactory completion of GES 101 or permission of the instructor.

**Philosophy (PHI) 225: Moral and Political Philosophy (2 Credits)**

A focus on the questions: What is a good life and a good society? What is right and wrong? Why be moral? The readings are derived from the chief sources of Western ethics: The Bible, Plato, Augustine, Rousseau, Kant, Mill and Hobbes. Prerequisite: satisfactory completion of GES 101 or permission of the instructor.

**Philosophy (PHI) 226: Philosophy of Religion (2 Credits)**

An examination of Eastern and Western religious ideas, with a large segment of the course given over to problems concerning the nature of religious knowledge, the nature and existence of God, the problem of evil. Prerequisite: satisfactory completion of GES 101 or permission of instructor.

**Philosophy (PHI) 227: Philosophy of Art (2 Credits)**

An examination of classical and contemporary theories of the nature of art and of artistry. Prerequisites: satisfactory completion of GES 211 and 212.

## **II SOCIAL SCIENCES**

**Social Science (SOS) 154: Archaeology and Human Evolution (2 Credits)**

A survey of the origins of ourselves and our cultures since human beings appeared on Earth. The biological and environmental forces which influenced the ways our ancestors lived are reviewed. Methods by which this information has been learned and likely directions for our future as a species will be considered.

**Social Science (SOS) 155: Cultural Anthropology (2 Credits)**

A consideration of the identities and parts of cultures, reasons for their creation, why and how they change. The course also examines the functions of a culture's major symbolic systems, with special attention to the arts.

**Social Science (SOS) 124,125,226: American Cultural Studies (2 Credits per Term) (Offered as needed.)**

**SOS 124:** A survey of American culture and society from 1776 through the Civil War era, with emphasis on the development of distinctively American ideas, institutions and art.

**SOS 125:** A topical survey of American culture from 1880 to the present, with emphasis on what happens to American ideas, institutions and arts as the United States becomes an industrial and urban world power.

**SOS 226:** Specialized topics focusing on one facet of American culture. A different topic is chosen each term. Examples have included The American Political Tradition, The American south, Democracy in America. Prerequisite: Satisfactory completion of GES 101 or permission of the instructor.

Social Science (SOS) 234,235,236: European Cultural Studies (2 Credits per Term) (Offered as needed).

SOS 234: A study of European cultural centers during the Early Modern Period. Specific topics include Renaissance Florence, Shakespeare's London, Amsterdam in the Dutch Golden Age, Versailles under Louis XIV, court life in the age of absolutism, and Paris in the 18th century.

SOS 235: A study of major cultural movements in 19th-and 20th- century Europe, with emphasis on Romanticism, Classical Liberalism, Realism, Naturalism, Impressionism and Modernism.

SOS 236: Special topics (a focus on one facet of European culture; a different topic is chosen each year).

Social Science (SOS) 244,245,246: Contemporary World Issues (2 Credits per Term) (Offered as needed) An examination of contemporary issues of global, national and individual importance.

SOS 244: Contemporary World Issues: Global Perspectives. An examination of major contemporary and world problems including population and food supply, war, the impact of technology, and the role of modern science.

SOS 245: Contemporary World Issues: The Western World in the Contemporary Age. An examination of the major national and international problems of the Western industrial nations, with emphasis on domestic political issues, economic trends and social issues.

SOS 246: Contemporary World Issues: The Non-Western World in the Contemporary Age. An examination of non-Western cultures, governments and values, with special attention to problems of the Third World countries. The course will include a broad treatment of non-Western cultures as well as a special focus each year on a single non-Western culture.

Social Science (SOS) 290: Contemporary Issues in Anthropology (2 Credits)

A special topics course in which specific material may be changed according to class interest, but which will deal with an area of concern in anthropology and the other social sciences today.

### III MATHEMATICS AND SCIENCE

A student wishing to elect a Mathematics course to fulfill the all-school Science/Mathematics requirement may choose either of the following options:

- 1) Satisfactory completion of the Mathematics 101,102,103 sequence
- 2) Satisfactory completion of at least one 200-level Mathematics course.

Mathematics (MAT) 101: Foundations of Algebra (2 Credits)

A study of the properties of real numbers, linear equations and inequalities, graphing, polynomials and quadratic equations.

Mathematics (MAT) 102: Foundations of Geometry (2 Credits)

A study of parallel lines and transversals, quadrilaterals, regular polygons, similarity, ratio and proportion, right triangle theorems, distance, mid-point formulas, circles, area and volume, polyhedrons, prisms, cones, sphere construction exercises. Prerequisites: Mathematics 101 or the equivalent.

**Mathematics (MAT) 103: Foundations of Trigonometry (2 Credits)**

A study of right-triangle trigonometry, trigonometric ratios and applications, the Unit Circle, fundamental identities, Law of Sines, Law of Cosines and application. Prerequisites: Mathematics 102 or the equivalent.

**Mathematics (MAT) 201: College Algebra (2 Credits)**

A study of real and complex numbers, linear, quadratic, absolute value equations and inequalities, functions and their graphs. Prerequisites: Algebra I, Geometry and Algebra II; or Math 101.

**Mathematics (MAT) 202: College Trigonometry (2 Credits)**

A study of inverse functions, exponential and logarithmic functions, the Unit Circle, trigonometric identities and equations. Prerequisites: Mathematics 201 or the equivalent.

**Mathematics (MAT) 203: Fundamentals of Calculus (2 Credits)**

An introduction to Calculus for students who have completed College Algebra and Trigonometry. Among the topics studied are limits, the derivative, applications, extrema, antiderivatives, area and the definite integral. Prerequisites: Mathematics 201 and 202 or permission of the instructor.

**Science (SCI) 102: Light and Sound (2 Credits)**

A study of the wave characteristics of light and sound with emphasis on the application of concepts to music, lighting and color.

**Science (SCI) 134: The Geology of the American Landscape (2 Credits)**

A study of the geologic processes (river, glacial, coastal, etc.) that shape the diverse landscapes of the United States. Special attention is paid to our National Parks and to the relationship of landscapes to the arts.

**Science (SCI) 135: Volcanoes and Earthquakes (2 Credits)**

A geologic study of two major catastrophic natural phenomena, their impacts on society, and their relationships to the Earth's interior and the process of plate tectonics.

**Science (SCI) 136: History of Life on Earth (2 Credits)**

A study of the Earth's changing environments through time, with emphasis on life: its origins, evolutionary patterns, and extinctions as seen through fossils.

**Science (SCI) 140: History of the Earth (2 Credits)**

An exploration of the work of major scientists and the contributions of various ages and cultures to the development of scientific thought. Topics vary from year to year. (Topics previously covered included: Charles Darwin and Evolution; History of Astronomy; Scientific Explorations.)

**Science (SCI) 190: Major Issues in Science (2 Credits)**

A one-term course with flexible content, exploring each year a limited number of physical and biological topics/issues of current interest.

**Science (SCI) 210: Nutrition, Behavior and Culture (2 Credits)**

A study of concepts of normal nutrition as they relate to all age groups, with specific reference to the needs of young adults and performers. The cultural and behavioral aspects of nutritional patterns will be considered, using community resources when available.

**Science (SCI) 221,222,223: Human Anatomy and Physiology (2 Credits per Term)**

A general course designed to provide a basic understanding of the structure and function of the human body. Practical considerations are given to the arts interests of individual students. Science 221 is prerequisite to SCI 222; SCI 222 is prerequisite to SCI 223.

## **Science (SCI) 227: The Biology of Movement (3 Credits per Term)**

An opportunity for students to apply their knowledge of human anatomy and physiology to a detailed study of the factors involved in bringing about movement. Emphasis is on the individual's establishing an accurate self-perception. Injury, real and potential, is also considered. Prerequisites: GES 101,102,103; SCI 221-222-223, SCI 210; or permission of the instructor.

### **General Information**

During each term of the academic year, the usual General Studies program of the college student consists of four semester hours, each course usually carrying two semester hours. The student will thus have earned 12 semester hours at the end of each year or a total of 48 hours at the end of four years. Independent study courses or special seminars may vary from one semester hour to three semester hours credit depending upon the nature of the course.

### **Satisfactory General Studies Progress Requirements**

Students who have completed half the General Studies requirements for their degree must maintain a 2.0 cumulative average and a 2.0 term average each term in General Studies courses. A student who fails to achieve either a 2.0 cumulative or a 2.0 term average will be placed on General Studies probation for the following term. The student whose cumulative average in General Studies courses falls below 2.0 for two consecutive terms will be dismissed from the degree program.

Students who have not completed half the General Studies requirements for their degree must maintain a 1.8 cumulative average and a 1.8 term average each term in General Studies courses. A student who fails to achieve either a 1.8 cumulative or a 1.8 term average for a given term will be placed on General Studies probation for the following term. The student whose cumulative average in General Studies courses falls below 1.8 for three consecutive terms will be dismissed from the degree program.

Students who leave the School prior to completion of the college degree requirements may be issued a Diploma in their area of arts specialization. Special requirements for the Diploma are listed in the requirements of each of the arts schools.

### **Pass-Fail Grade Designations**

Students who have completed half their General Studies requirements may take one elective course on Pass-Fail basis. Courses with Pass-Fail designations carry the credit value indicated in the Bulletin. The Pass grade is calculated in the total number of credits. Pass-Fail designations are not calculated in determining the cumulative General Studies average.

A student must indicate by the end of the Drop-Add period whether the course is being taken for Pass-Fail credit. This decision is final and cannot be changed.

### **Grading System and Quality Points**

Final grades on performance in class work are sent to students and, where appropriate, to parents or guardians after the examinations at the end of each term. In addition, mid-term reports are sent to students each term as a warning of less than satisfactory progress. Indication of student achievement is provided by the following grades and assigned quality points:

- A (4.0) indicates excellent work, superior achievement
- B (3.0) indicates very good work, work that merits praise
- C (2.0) indicates acceptable work that shows learning and progress
- D (1.0) indicates work that is barely acceptable, meets minimum requirements
- F (0.0) indicates course failure; work is so poor that minimum standards have not been met or required work has not been done; used as penalty in certain situations.

#### CEEB Examinations

Students who enroll in General Studies programs leading to the Bachelor of Fine Arts or Bachelor of Music must present SAT scores that indicate probable success in college work.

NCSA accepts College Entrance Examination Board (CEEB) advanced placement courses for General Studies credit when a score of 3 or higher has been achieved on the official examination.

C.L.E.P. tests corresponding to courses in the NCSA curriculum may also be presented for evaluation for possible credit.

#### INDEPENDENT STUDY PROGRAM

This program offers college students an opportunity to take courses for credit under the direction of faculty members but apart from the regular curriculum. Independent study is intended mainly for third and fourth-year college students, in good academic standing, with interests in certain subjects that go beyond the regular curricular offerings in General Studies. For more information, contact the General Studies office.

## SUMMER SESSION

The North Carolina School of the Arts offers summer programs in dance, visual arts, drama, and music. Specialized workshops, seminars and classes are offered for junior high school, high school and college students. These summer programs afford an excellent opportunity for in-depth study with NCSA faculty and guest teachers. Students who are interested in a performing art, but undecided as to whether to pursue a full-time professional training program leading to a career in the arts, will find the summer sessions valuable. Although the summer program does not guarantee acceptance into the North Carolina School of the Arts' regular program, a student who wishes to attend the regular School program is encouraged to audition.

All students interested in the Summer Session, including those students who are already enrolled in the regular school program, are required to submit an application to the Summer Sessions office of Admissions and a \$25 application fee. For more information, contact Summer Sessions, North Carolina School of the Arts, P.O. Box 12189, Winston-Salem, NC 27117-2189, (919) 770-3204.

### DANCE

The School of Dance offers an intensive program for beginning, intermediate and advanced students which includes technique classes in ballet, pointe, modern, character classes and dance composition, as well as mime and adagio for advanced students. Included in the summer dance curriculum are classes in music appreciation, acting and dance history. The outstanding North Carolina School of the Arts faculty is augmented by guest teachers.

### DRAMA

The School of Drama offers an intensive course in theatre designed for high school and college students who have some experience in drama and who wish to explore the field further. Classes in acting, mime, movement, jazz dance and technical theatre are given. Students may perform in a workshop production. The North Carolina School of the Arts drama faculty is augmented by guest teachers.

### MUSIC

Each summer the School of Music offers a series of workshops, clinics and special interest programs for high school and college-level students. The individual workshops consist of private lessons, performing activities, classes and demonstration sessions. The workshop is intended to provide the opportunity for growth and improvement for each participant. These programs are announced each year in January, and information is available shortly thereafter.

### VISUAL ARTS

The Visual Arts Program offers a five-week program for high school and beginning college students and is designed to train students in the skills and tools of visual communication. Studio classes have been carefully planned to explore the mechanical, philosophical and intellectual aspects of the arts experience in terms of the individuality of each student. The curriculum includes instruction and practice in drawing, two- and three-dimensional design, and sculpture ceramics supplemented by introductory lectures in art history, field trips and intensive work in the art laboratory.

## Information and Applications

More complete information about Summer Sessions, as well as specific requirements for admissions, fees, and tuition to the various programs is published separately. For further information, contact:

Summer Sessions  
North Carolina School of the Arts  
P.O. Box 12189  
Winston-Salem, NC 27117-2189  
919/770-3204

Carol Palm, Director of Special Programs  
Janice Leonard, Secretary

## SPECIAL PROGRAMS

Carol Palm, Director  
Special Programs

As a supplement to the School's regular curriculum and the Summer Session, special programs are offered and include: the Community Music School, the Preparatory Dance Program, and the international programs, which include the International Music Program (Germany and Italy), the Piano Program (in Sion, Switzerland), the International Dance Program (modern in London, England, and ballet in Budapest, Hungary), and the International Drama Program (Moscow, U.S.S.R.).

The Community Music School offers Winston-Salem and the surrounding region high quality music instruction in all band and orchestra instruments, and in piano, voice and guitar, as well as classes in theory. Suzuki instruction also is offered in piano, guitar and violin.

The Preparatory Dance Program was instituted in 1970 by Sonja Tyven in cooperation with the Winston-Salem/Forsyth County public schools. Fourth, fifth and sixth grade children are selected for after-school dance classes. The intent is to prepare promising in-state students for acceptance, by audition, into the professional training program of the School of Dance at the seventh grade level.

The international programs provide the NCSA student an educational opportunity to tour, study and perform abroad, and to experience the culture and language of other countries.

Students have been participating in the International Music Program since the summer of 1967. The program includes residencies in Germany, France and Italy. The musicians are selected through competitive auditions to participate in this program. In addition to performing, the students visit historic sites, tour museums, and attend concerts.

Each year, specially selected piano students participate in the Piano Program in Sion, Switzerland, as part of the Tibor Varga Festival. This program is led by piano faculty member Clifton Matthews.

Since 1969, the School of Dance has sponsored international summer dance tours. Through this program, many students have gone abroad to study and perform, and have been exposed to all the educational cultural benefits travel affords.

For many years, the program took students to Italy and Switzerland, with visits to Rome, Venice, Spoleto, Siena and Lucerne. In 1988, NCSA inaugurated a summer ballet program in Hungary, in cooperation with the Hungarian Dance Academy. NCSA also offers a modern dance summer program in England, in cooperation with the London School of Contemporary Dance.

The International Dance Program is considered an honors program for exceptional students.

In January, 1990, the School of Drama established an international exchange program with the Nemirovich-Danchenko School - Studio of the Moscow Art Theatre, Moscow, U.S.S.R. The international program includes the exchange of faculty, students, and productions. Fourth year students from each school spend a two- to three-week residency in each country, performing and participating in classes.

## DIVISION OF STUDENT AFFAIRS

On any campus, the quality of life often determines the quality of a student's performance. Nowhere is that more true than at the North Carolina School of the Arts, where students are trained for professional careers in the performing arts.

To become a successful artist, you must also become a well-rounded person. It is the goal of the Division of Student Affairs to assist you in developing the skills for living that you will carry throughout life. Through social and recreational activities, counseling services, health and other educational programs, we seek to provide the experiences and guidance that will best help you understand yourself and the world in which you live.

In this close-knit and relatively small community, you are a person, not a number. Since our community includes students from junior high to graduate level, with a corresponding diversity of ages, we make a special effort to offer programs and services appropriate and helpful to people at various stages of personal and professional development.

### **Office of the Dean of Student Affairs**

The dean of Student Affairs plans and coordinates the division's five departments — counseling services, judicial affairs, residence life, student activities and student health. As a student advocate, he evaluates student needs and interests on an ongoing basis.

Cranford Johnson, Dean of Student Affairs (1970)  
B.A., Birmingham Southern; B.D., Emory University

Eula J. May, Secretary (1983)  
Business Certificate, Louisburg College

### **Counseling Services**

The Department of Counseling Services is the primary source of individual and group counseling for students. The counselors assist individuals, personally and professionally, in learning skills in order to (1) live more effectively from day to day, (2) make constructive changes in their lives, and (3) solve problems and manage difficulties and concerns. The outreach program of Counseling offers programs and workshops in cooperation with others in the Division of Student Affairs, the arts schools, and the Division of General Studies. The counselors are available to individuals as well as groups; all consultations are confidential. The Counseling staff members have expertise in areas including decision-making, life planning and career counseling, communication skills, transactional analysis, Gestalt therapy, relationship and group counseling, Neuro-Linguistic Programming, and psychological assessment, co-dependence addition counseling, sexual identity counseling and rational emotive therapy. Counselors may also refer students to other resources as appropriate: psychiatrists, psychologists, lawyers, family therapists, health professionals, specialized therapists, and others. The counseling staff serves the community as the primary resource for alcohol and drug abuse prevention.

Sarah Lu Bradley, Director of Counseling (on leave, 1990-91), Handicapped Student Services Officer (1971)  
B.A., Greensboro College; M.R.E., Duke University; M.Ed., Counseling, University of North Carolina-Greensboro.

Gwendolyn Clark, Counselor (1986) Acting Director of Counseling, (1990-91) B.A., University of North Carolina-Wilmington; M.S.W., University of North Carolina - Chapel Hill.

## Judicial Affairs and Special Projects

The Office of Judicial Affairs and Special Projects provides interpretation of the Student Codes of Conduct as delineated in the Campus Life Handbook and investigates alleged violations to ensure all students equal protection and due process. The director of Judicial Affairs meets with students who receive citations and facilitates any necessary appeals and reports findings to the Disciplinary Proceeding Board. The director makes recommendations regarding possible sanctions and supervises students who are placed on probation.

The director of judicial affairs and special projects serves as advisor to high school town students and oversees the development of newsletters and is chair of the Host Family Program.

Martha Goff White, Director of Judicial Affairs and Special Projects (1980)  
B.A., University of North Carolina-Greensboro; M.E.D., University of North Carolina-Greensboro; Ed.S., University of North Carolina-Greensboro.

## Residence Life

The Residence Life program at the North Carolina School of the Arts is designed to provide a rich living and learning experience in an institution where high school, undergraduate and graduate students are on one campus, training for professional careers in the performing arts.

The Residence Life Department cooperates with the campus at large to provide a community environment conducive to personal and professional growth. Developmental programming, residential safety, an inviting physical environment and enhancement of positive self-esteem for students are means through which the Department promotes the sense of community.

The NCSA Board of Trustees enacted the following policy regarding the room and board plan for students:

All full-time students must reside in housing provided by the School and participate in the boarding plan (except for apartment residents who have an option) unless they are members of one of the following groups:

1. Students who are married or living with a dependent.
2. Students who are domiciled with family within forty miles of the campus at the time of their enrollment.
3. Graduate students.
4. Special students.
5. College students who are classified as C IV (seniors).
6. NCSA high school graduates who are classified as C III or above.

Any student representing one of the above classifications may apply for on-campus housing. Approval shall be based upon available space. Any college student who is assigned to on-campus housing and wishes to reside off-campus may appeal to the Housing Review Board, which may grant exemptions in cases of highly unusual medical, psychological or personal reasons.

College students are housed either in a six-building complex consisting of double or single rooms or in the NCSA apartments. Students of the various arts areas are intermixed to enable them to learn from one another regarding the rigors of the several arts disciplines. Professional Residence Life staff members live on campus to provide support and maintain rapport with the students.

Special attention is given to the legal responsibilities that the North Carolina School of the Arts bears in its "in loco parentis" role with high school students under 18 years of age.

The professional staff is assisted by a staff of student Residence Assistants (RAs) who are trained in providing recreational and educational programs. The RAs live on the halls and give support and assistance to the other students in residence.

The college and high school halls both have lounge areas recreational, and educational programming, TV viewing, and informal contact with students and staff. Each area has kitchen and laundry facilities.

Students are responsible for, and expected to manage their time, attend class regularly, do homework, maintain personal well-being, and observe the campus social rules and regulations as outlined in the Student Code of Conduct in the Campus Life Handbook.

#### Director of Residence Life

Alan Davis, Director of Residence Life (1990)

B.A., Wake Forest University; M.Div., Southeastern Baptist Theological Seminary

Jane Pugh, Secretary (1986)

Asheboro High School

Dale Osborne, Assistant Director of Residence Life (1987)

B.S., Randolph-Macon College; M.Div., Yale Divinity School

Reid Jensen, Coordinator for Residence Life - High School (1988)

B.G.S., University of Iowa; M.F.A., University of California

Leslie Sadler, Coordinator for Residence Life - College (1989)

B.A., Wake Forest University

Karen Weeks, Coordinator for Residence Life - High School (1989)

B.A., Wake Forest University

Stanley Martin, General Utility Worker (1990)

Duval High School

#### Student Activities

Student Activities offers social, educational, cultural and recreational activities to meet your needs outside the arts studio and the academic classroom.

A student advisory group, Picklelittle Entertainment, assists the staff in planning campus activities and entertainment. Dances, films, concerts, comedy shows and other performances are among the campus entertainment opportunities available to you. If you choose, you may be involved in planning and organizing these events, and developing your leadership abilities.

Recreational opportunities at NCSA are abundant. Student Activities operates the Student Commons Building, a central gathering place. Besides the student cafeteria, a snack bar and a bookstore, the Commons also houses a gymnasium, fitness rooms, a weight room, a games room and a swimming pool. Student Activities also maintains two outdoor tennis courts, an outdoor basketball court, an outdoor volleyball court, a soccer/touch football field and a par course.

The Coffeehouse, beside the Quad, is where students gather for relaxed conversation and entertainment by their fellow students.

Student Activities organizes local, overnight and international trips to expand your horizons. These range from trips downtown to see the North Carolina Dance Theater to day trips to the North Carolina Zoo to ski trips to the Blue Ridge Mountains to weekend trips to Myrtle Beach and to overseas tours of the Soviet Unions. Regular shopping trips to local centers and malls are scheduled.

This department coordinates the publication of the biweekly newsletter, Happenings, and the NCSA yearbook. The staff also trains Student Orientation Leaders to help new students learn about the School.

Douglas Patterson, Director of Student Activities (1984)  
B.S., Union College; M.Ed., University of Virginia.

Lauren Schepker, Assistant Director of Student Activities (1990)  
B.A., University of Missouri

Janine Dalton, Secretary (1990)  
A.A., Western Piedmont Community College

Juanita Dahmer, Game Room Manager (1970)  
Gray High School

### **Student Health Services**

The Student Health program is the primary source of physical health care and serves as one of several sources of assistance for the emotional needs of students. The staff provides preventive health counseling and educational programs, assesses students' physical illness and injuries and initiates proper treatment, provides 24-hour emergency service, and makes referrals to area health resources. The staff includes a nurse practitioner, physical therapist, registered nurses, a pharmacist, family practice physicians, and a secretary. Guidelines established by the American College Health Association, federal and state drug authorities, the North Carolina Board of Nursing Examiners, and the North Carolina Department of Health are followed in the operation of the Student Health Center.

Located on the first floor of Sanford Residence Hall, the Student Health Center includes an infirmary, laboratory, physical therapy and treatment rooms, and offices for the staff. A nurse and physician are on-call and available by telephone for emergencies when the center is closed. Emergencies are sent to the local hospital emergency rooms when the School physician is not on campus.

The Student Health Services fee provides for the services of the nurses and physical therapist, first aid supplies, some non-prescription drugs, and use of some physical therapy equipment, crutches, vaporizers, etc. A portion of the School physician's fee also is covered by this fee; students are expected to pay the remaining portion. Students are also charged for prescription drugs, Ace bandages, laboratory tests, X-rays, and some services. Arrangements for medical or dental specialists may be made through Health Services.

The School requires every student, including all international students, to be covered by accident/health insurance. The student health service fee does not cover the cost of such insurance. The School offers a policy which must be taken if the student cannot furnish proof of other medical insurance coverage. Itemized statements for health service charges, which may be reimbursable to the student or parent through insurance, may be obtained upon request by writing to the director of student health services.

Margaret Porter, N.P., Director of Student Health Services (1965)

R.N., City Hospital; C.N.A., American Nurses Association; O.H.N.P., University of North Carolina-Greensboro.

Cheryl Ziglar, Secretary (1983)

B.A., Winston-Salem State University.

Larnettra "Buffy" Richardson, Nurse (1985)

R.N., B.S.N., Howard University.

Allison Andrews, Physical Therapist (1989)

A.B., Davidson College; M.A., Stanford University.

Physicians:

Robert Eberle, M.D.

Lee Rocamora, M.D.

Jill Pence, M.D.

## **SEMANS LIBRARY**

The library, located in the Workplace Building, is named in honor of Dr. and Mrs. James H. Semans, who have been friends and supporters of the North Carolina School of the Arts since it was established.

The purpose of the library is to support the educational programs of the School. Among the services offered by the staff are group instruction, individual help in locating and using information, and inter-library loan. An on-line computerized catalog and circulation system are being developed.

Special emphasis has been placed on the performing arts in developing the book collection of 93,000 volumes, although there are many books on general subjects. The collection is particularly strong in drama, film, theatre history and design, costume, dance, and the literature of music. The music library also has 34,000 scores, including critical editions of the works of the great composers, and 33,000 recordings.

The library subscribes to more than 450 periodicals and has 5,500 bound volumes. The growing audiovisual collection includes films, filmstrips, videocassettes, and slides. The library also houses the School Archives, which contain the records of the School's history, including audiotapes and videotapes of concerts and dance and drama productions.

### **Professional Staff:**

William D. Van Hoven, Head Librarian (1965)

B.A., Houghton College; M.A.T., George Peabody College for Teachers and Vanderbilt University; M.S.L.S., University of North Carolina-Chapel Hill.

Leslie Kamtman, Music Librarian (1989)

B.A., Vassar College ; M.L.S., Columbia University.

Carol Bernasek, Music and Record Cataloger (1970)

Oberlin Conservatory; B.M., Salem College; M.M., University of North Carolina-Greensboro.

Gayl W. Pearman, Head of Technical Services (1979)

B.A., Greensboro College; M.S.L.S., University of North Carolina-Chapel Hill.

### **Supporting Staff:**

Elsie Van Lehn, Head of Circulation

Sarah Salzwedel, Assistant to Music Librarian

Bill Bloxham

Eleanor Holston

Jean McDonald

Jerelene Richards

Betty Jean Scales (part-time)

Anna Henry (part-time)

Veronica Norman (part-time)

Artis Smith (part-time)

## **ENROLLMENT SERVICES**

Edward T. Brake, Executive Director Admissions and Enrollment Services (1986)  
B.S., Arts Diploma in Voice, Southwest Missouri State University; M.S., Southern Illinois University.  
William A. Cox, Director of Student Financial Aid (1989)  
B.A.S.W., University of Kentucky, M.A., Eastern Kentucky University  
June R. Putt, Registrar (1974)  
B.A., University of Connecticut; M.A., Cornell University

The Enrollment Services Division of the North Carolina School of the Arts includes the Offices of Admissions, Student Financial Aid and the Registrar. Enrollment Services is located in a suite of offices in the NCSA Administrative Annex Building. Individually and collectively, these offices serve the campus community by dealing with matters related to admissions, recruitment, financial aid and student budget planning, student retention, enrollment, registration and official records.

### **OFFICE OF ADMISSIONS**

Edward T. Brake, Exec. Director-Enrollment and Admissions (1986)  
Valerie Cobler, Assistant Director of Admissions (1967)  
Pat Winebarger, Administrative Secretary-Admissions (1977)

The mission of the North Carolina School of the Arts is to train students for professional careers in the arts. The School, therefore, seeks to enroll students with demonstrated talent and potential in dance, design and production, drama, music or the visual arts at the college and high school levels. In addition, junior high school students may enroll in Music or Dance. Consideration is given to the applicant's ability to meet the NCSA graduation requirements and standards of performance.

The Admissions Committee, which consists of the Executive Director of Enrollment and Admissions, the appropriate arts dean, the Dean of General Studies and the Dean of Student Affairs, considers each applicant individually and bases its decisions on the excellence of the applicant's artistic level of performance, the results of the entrance audition/interview/portfolio evaluation of the applicant's arts and academic achievements, potential for future artistic development, and the character of the applicant. In addition, college degree applicants must satisfy NCSA institutional academic requirements, as well as the Minimum Admissions Requirements for The University of North Carolina.

While NCSA complies with a legislative mandate to maintain an enrollment of 50 percent in-state North Carolina residents, it is important to recognize that the other 50 percent of the enrollment represents talented students from throughout the United States and many foreign countries. NCSA encourages applications from talented students, regardless of their residency status.

### **PROGRAMS OF STUDY**

#### **THE HIGH SCHOOL PROGRAM**

The NCSA High School is fully accredited by the Southern Association of Colleges and Schools. Students may major in dance, drama, music or the visual arts and receive concentrated training in their arts area. At the same time, students take the traditional academic coursework in fulfillment of the high school diploma requirements of the state of North Carolina.

The Music and Dance Programs begin at the seventh-grade level, the Visual Arts Program at grade 11, and the Drama Program at grade 12. The Visual Arts and Drama programs are open to North Carolina residents only.

The NCSA Trustees' policy requires that all students, beginning at the ninth grade level, live on-campus in the residence halls or with parents and/or legal guardians. No housing accommodations on campus are provided for seventh- and eighth-grade students.

## THE COLLEGE PROGRAM

The NCSA College Division is fully accredited by the Southern Association of Colleges and Schools and is one of the 16 constituent campuses of The University of North Carolina. The college undergraduate curriculum includes majors in Dance, Design and Production, Drama, and Music. Students may enroll in a program which leads to a bachelor's degree or a college arts diploma. Graduate degrees are offered in Design and Production (Master of Fine Arts) and in Music (Master of Music).

An audition/interview, and, where appropriate, a review of the applicant's portfolio of visual art works, are required for admission. In addition, applicants for the undergraduate division must have a high school diploma or General Educational Development (GED). Applicants for the graduate division must have an appropriate undergraduate college degree.

College undergraduate students are required to live on-campus in the residence halls or with their parents or legal guardians. Graduate students may live in the residence halls, but are not required to do so.

Applicants must meet NCSA's academic requirements, as well as the Minimum Admissions Requirements of the University of North Carolina.

**NCSA INSTITUTIONAL ACADEMIC REQUIREMENTS** - Combined SAT scores of 800 or above or an ACT comprehensive score of 19 or above are required for degree program applicants. These requirements do not apply to applicants for the college arts diploma.

**MINIMUM ADMISSIONS REQUIREMENTS OF THE UNIVERSITY OF NORTH CAROLINA** - The requirements listed below apply to applicants for admission to the college degree programs, but not to high school applicants or college arts diploma applicants:

High school graduates from the classes of 1988 and 1989 should have successfully completed the following courses in grades 9-12:

IN ENGLISH, four course units emphasizing grammar, composition and literature;

IN MATHEMATICS, two course units, including algebra I and one additional course unit;

IN SCIENCE, two course units, including one physical science and one biological science;

IN SOCIAL STUDIES, two course units, including one unit in U.S. history. However, an applicant who does not have the unit in U.S. history may be admitted on the condition that at least three semester hours in that subject will be passed by the end of the sophomore year.

For the class of 1990 and beyond, the following courses will be required for admission:

IN ENGLISH, four (4) course units emphasizing grammar, composition and literature;

IN MATHEMATICS, three (3) course units including algebra I, algebra II and geometry, or a higher level mathematics course for which algebra II is a prerequisite;

IN SCIENCE, three (3) course units including

...at least one (1) unit in a life or biological science (for example, biology),

...at least one (1) unit in a physical science (for example, physical science, chemistry, physics),

...at least one (1) of these units must be a laboratory course; and

IN SOCIAL STUDIES, two (2) course units including one unit in U.S. history.

In addition, it is recommended that prospective students:

Complete at least two (2) course units in one foreign language, and take one foreign language course unit and one mathematics course unit in the 12th grade.

In accordance with the criteria established by the Board of Governors of The University of North Carolina, special consideration and/or exception may be granted to those applicants who do not meet the Minimum Admissions Requirements. Applicants requesting such "special exception" should contact the Admissions office for further details. Such exceptions/special consideration may only be granted when criteria established by the Board of Governors are met by the applicant.

## COLLEGE DEGREE AND DIPLOMA PROGRAMS

THE BACHELOR OF FINE ARTS (B.F.A.) DEGREE PROGRAM IN DANCE is a four-year program offering majors in ballet or modern dance. For specific course information, please refer to the Dance section of this Bulletin.

THE DIPLOMA IN DANCE PROGRAM is a four-year college-level program offering majors in ballet or modern dance. Students take the same dance curricula as those enrolled in the B.F.A. program, but have no academic coursework requirement.

THE BACHELOR OF FINE ARTS (B.F.A.) DEGREE PROGRAM IN DESIGN AND PRODUCTION is a four-year program offering majors in Scene Design, Costume Design/Construction, Lighting Design, Stage Management or Technical Production (which includes stage carpentry, stage electrics, painting, properties, crafts and technical direction). For specific course information, please refer to the Design and Production section of this Bulletin.

THE DIPLOMA IN DESIGN AND PRODUCTION PROGRAM is a four-year, college-level program offering majors in Scene Design, Costume Design/Construction, Lighting Design, Stage Management or Technical Production. Students take the same Design and Production curricula as those enrolled in the B.F.A. program, but have no academic coursework requirement.

THE MASTER OF FINE ARTS (M.F.A.) DEGREE PROGRAM IN DESIGN AND PRODUCTION is a three-year postgraduate program offering majors in Scene Design, Costume Design, Costume Technology or Technical Direction. For specific course information, please refer to the Design and Production graduate section of this Bulletin.

**THE BACHELOR OF FINE ARTS (B.F.A.) DEGREE PROGRAM IN DRAMA** is a four-year program offering a major in Acting. For specific course information, please refer to the Drama section of this Bulletin.

**THE DIPLOMA IN DRAMA PROGRAM** is a four-year, college-level program offering a major in Acting. Students take the same drama curriculum as those enrolled in the B.F.A. program, but have no academic coursework requirement.

**THE BACHELOR OF MUSIC (B.M.) DEGREE PROGRAM** is a four-year program offering majors in bassoon, cello, clarinet, composition, double bass, flute, guitar, harp, horn, oboe, organ, piano, percussion, saxophone, trombone, trumpet, tuba, viola, violin, or voice. For specific course information, please refer to the Music section of this Bulletin.

**THE DIPLOMA IN MUSIC PROGRAM** is a four-year, college-level program offering majors in bassoon, cello, clarinet, composition, double bass, flute, guitar, harp, horn, oboe, organ, piano, percussion, saxophone, trombone, trumpet, tuba, viola, violin, or voice. Students take the same music curricula as those enrolled in the B.M. program, but have no academic requirement.

**THE MASTER OF MUSIC (M.M.) PROGRAM** is a two-year postgraduate program offering majors in music performance in, bassoon, cello, clarinet, double bass, flute, harp, horn, oboe, piano, saxophone, trombone, trumpet, tuba, viola and violin. Graduate majors are also offered in guitar performance and pedagogy, vocal coaching and accompanying, opera performance, and chamber music performance.

## **TRANSFER STUDENTS**

College students who wish to transfer from other institutions of higher education must comply with the audition and other entrance requirements. College courses carrying a "C" or better grade may be considered for transfer credit.

High school transfer students are given full credit value for high school units satisfactorily earned in grades nine through 12 from an accredited secondary school.

Upon enrollment in NCSA, the transfer student, whether high school or college, is placed at the appropriate arts instruction level. The School makes every effort to place the student at the arts level which best reflects his or her proficiency at the time of admission. Upon placement, the student proceeds through the remaining sequence of arts courses, regardless of age or academic level. College students who complete all requirements in the arts area are eligible for the Diploma.

Required General Studies courses in grades seven through 12 are the same as those in other fully accredited schools throughout the state of North Carolina. A high school diploma, Bachelor of Fine Arts or Bachelor of Music degree may be awarded upon completion of all arts and General Studies courses required for the specific program.

## **FOREIGN STUDENTS**

Foreign students who apply for admission must furnish test scores or similar materials documenting English proficiency. Foreign students at the college level must furnish scores of the Test of English as a Foreign Language (TOEFL), while high school foreign students must provide scores for the Secondary Level English Proficiency (SLEP). If the test is not available, the Admissions office should be notified; it may be acceptable for the applicant to submit other approved documentation of English proficiency.

All foreign applicants also must submit a statement or affidavit of financial support. This statement must demonstrate that the applicant clearly has financial support sufficient to meet the expenses for a full year of study at NCSA. This statement should be notarized and list the person(s) who accept financial responsibility for the foreign student. It should also list an amount of money, in American dollars, which the responsible person will be prepared to pay, and should further guarantee payment of any unexpected expenses which the foreign student might accrue while studying at NCSA. This statement/affidavit is usually provided by a parent, guardian, sponsoring agency, or other such person who accepts full financial responsibility for the student while he/she studies at NCSA.

The I-20 Form is required in order for the foreign student to obtain a Student Visa. The I-20 Form is issued by NCSA, only after the applicant has: (A) been fully admitted to NCSA, (B) paid the required tuition and housing deposits when requested, (C) provided satisfactory TOEFL or SLEP scores, (D) submitted the affidavit/statement of financial support and (E) submitted any other forms or information which may be requested by the School. After all of these requirements are met, NCSA sends the foreign applicant the I-20 Form, which allows the student to obtain a Student Visa for study in the United States, at NCSA.

Foreign applicants are encouraged to apply well in advance and as early as possible, since fulfillment of the various requirements can be very time consuming.

## SPECIAL STUDENTS

Most students at NCSA are enrolled in a degree or diploma program. Students who do not wish to pursue a degree or diploma may be admitted as Special Students and may take courses in the arts or General Studies areas, or both. Special students receive credit for courses successfully completed, which may later be applied toward a degree or diploma, should the student matriculate into a regular program. Courses in the General Studies curriculum are open to Special Students, with the approval of the Dean of General Studies. Admission to arts classes as a Special Student requires an audition. The applicant who wishes to enter as a Special Student should follow the regular admissions procedures or contact the Office of Admissions for further information.

## ADVANCED PLACEMENT

Students may qualify for advanced standing through placement tests. A student who participates in the Advanced Placement (AP) Program of the College Entrance Examination Board may have his/her record considered for advanced placement or credit or both in the college program when a score of 3 or above has been achieved on the official examination.

College Level Examination Program (CLEP) test scores in areas which correspond to courses in the NCSA curriculum also may be presented for evaluation for possible credit.

## APPLICATION AND ADMISSIONS PROCEDURES

All applicants must:

- 1) Complete and submit the Application for Admission to the NCSA Admissions Office with the required non-refundable application fee.
- 2) Request that the transcript(s) of high school or previous college work or both be sent to the NCSA Admissions office.

3) Ask two persons to complete the Personal Evaluation Form and forward it to the NCSA Admissions office as quickly as possible. Letters of recommendation are acceptable in lieu of the Evaluation Form.

4) Submit a copy of SAT or ACT scores to the NCSA Admissions office. These scores are not required for admission to the high school or college diploma program; however, applicants to a college degree program must furnish a combined SAT score of 800 or above or an ACT comprehensive score of 19 or above.

5) Indicate in the appropriate space on the Application for Admission when and where the applicant wishes to audition/interview. An Audition/Interview Schedule usually accompanies the application and general instructions and is considered part of the application packet.

## AUDITIONS/INTERVIEWS

The first and most important requisite for admission to NCSA is demonstrated talent, achievement and career potential. These areas are assessed at the audition/interview by members of the faculty of the School of Dance, School of Design and Production, School of Drama, School of Music, or the Department of Visual Arts. The Dean and faculty of each school set performance standards and levels of achievement for its professional training program.

Specific audition/interview dates, instructions and information are provided with the Application for Admission and are available from the Admissions office. Auditions are scheduled periodically on the NCSA campus in Winston-Salem and at selected locations around the United States.

Notification of audition/interview results is made as quickly as possible. If more information is needed to complete the application, the applicant will be notified at that time.

## OTHER ADMISSIONS REQUIREMENTS

Each applicant to a college program must present documentation of a high school diploma or the equivalent. SAT/ACT scores, Personal Evaluation Forms, a photograph and a resume may also be required.

## ACCEPTANCE PROCEDURE

Applicants who pass the audition and have been accepted into either the high school or college degree or diploma program will be notified accordingly and asked to submit a tuition deposit of \$100 and housing deposit of \$50. The tuition deposit secures a space for the applicant in the new entering class and the housing deposit reserves a space in an on-campus residence hall. Students who plan to reside with parents or legal guardians off-campus are not required to submit the Housing Deposit.

Deposits are normally payable within three weeks of the date of the letter of acceptance. NCSA reserves the right to withdraw the offer of admission when the deposit(s) are not paid within the specified period of time. The deadline for payment of the deposit(s) may be extended or waived, in special circumstance, with the approval of the Admissions Office.

## OFFICE OF THE REGISTRAR

June R. Putt, Registrar (1974)  
Alice F. Yontz, Secretary (1988)  
Angela S. York, Clerk-Typist (1989)

### Registration

Registration takes place at the beginning of each term. Students must show evidence of payment of tuition and fees prior to enrolling in courses. All students are required to register and will not be granted entry to classes without having done so. New students will receive instructions regarding times and places of registration, orientation and placement testing during the summer before their arrival at the School.

Students who appear for registration at a time later than specified in the School calendar are subject to a late fee of \$20.

No one will be permitted to register as a full-time student after the completion of the fifth day of classes for a given term. Any exception will be by petition to the dean of the school involved, in consultation with the Dean of General Studies.

### Class Designation

A student's status is officially determined on the basis of progress in the major arts area. Level designations are, therefore, based upon a combination of the number of arts course requirements which have been met and the level of artistic proficiency which has been achieved.

### Credit Definitions

Students enrolled in high school programs receive credit in terms of standard high school units. College credit is awarded in semester hours.

### Course Numbering

In general, courses are numbered such that the first digit reflects the level of the course, with the number one indicating an introductory level. A course with hyphens (as any foreign language course numbered 101-102-103) indicates a three-term course for which credit is not allowed until the three terms are completed. Courses with commas indicate the courses which are to be taken in sequence.

### Course Requirements

It is the responsibility of the student to know the requirements for his or her particular program and, where specific general studies courses are required, to include these courses in the program. Individual program requirements are outlined in the appropriate sections of this Bulletin.

### Residency Requirements

In order to qualify for a college Diploma, Bachelor of Fine Arts or Bachelor of Music degree from the North Carolina School of the Arts, the student must be registered as a full-time college student for a minimum of two years, one of which must be the student's graduating year.

A college student must carry eight or more credit hours per term in order to be classified as a full-time student.

## Transfer Students

College transfer students will be placed according to ability and experience at the discretion of the appropriate dean and faculty following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered and appropriate advanced placement credit awarded. Normally, a transfer student spends at least two years at the School of the Arts to qualify for the Bachelor of Fine Arts or Bachelor of Music degree or Diploma. (See Residency Requirements.)

## Part-Time Degree Students

Under certain circumstances, a matriculated college student may enroll as a part-time degree student for a given term. This status generally is reserved for college seniors in their last term and is only granted by special permission of the appropriate dean. Part-time degree students may carry fewer than eight credits and are charged by the credit, according to the schedule of fees for special students.

## Course Audit

A regularly registered student may, with the consent of the appropriate dean and the instructor, audit one or more courses or classes outside the major area in addition to his or her regular program. Attendance must be regular. No credit is given.

## Course Planning and Program Advising

Each student is assigned an adviser when he or she enters the School. The advising system varies from one arts school to another. In some schools the dean or assistant dean acts as the student adviser; in others, members of the faculty are assigned as advisers.

Students meet with their advisers during designated weeks toward the end of each term to plan their programs for the following term. The courses each student selects must be approved by the adviser. Students who complete course planning in the prescribed manner will receive a preprinted course schedule at registration.

## Add/Drop Policy

For one week after registration, a student may add or drop courses. Course changes during this week do not appear on the student's permanent record. Students who wish to add courses should seek permission from the instructors of the courses to be added and from their advisers, who sign the Change of Schedule forms available from the registrar. Courses for which students have not registered must be added in order for credit to be given.

No high school student will be permitted to drop or add general studies courses after registration is completed except with the approval of the assistant dean of General Studies (high school) and the instructor of the course.

## Course Withdrawal

A student may withdraw from courses for the first six weeks of each 10-week term with the signed approval of the adviser, who will meet with the student to discuss the reasons for the request to withdraw. In some cases, the student will withdraw from a course on the recommendation of the course instructor or the insistence of the arts dean or the dean of General Studies. Students are advised to withdraw from courses when successful completion appears impossible. The mark "W" is assigned for courses from which students have withdrawn. Students withdraw from courses by using the Change of Schedule form, available from the registrar.

Course withdrawal without permission and processing of the appropriate form will result in an automatic grade of "F" for the course.

#### Attendance

Students are expected to attend all their class meetings, rehearsals and performances, and to arrive on time, prepared to participate fully. Attendance regulations for each program and for individual courses within the program are communicated to students and kept on file in the appropriate school or department office. Students who violate the attendance regulations will be referred to the appropriate dean or director, who will counsel or discipline the students. Students who miss class frequently must be prepared to receive a low or failing grade or be advised to withdraw from that course.

#### Final Examinations

Final examinations are given during a two-day period at the end of each term. An unexcused absence from a final examination will result in the student's receiving a "0" for that activity and loss of makeup privileges.

#### Early Departure from School at the End of a Term

While early departure before the end of the term is discouraged, NCSA recognizes that, from time to time, extenuating circumstances will necessitate approval for such early departure. Students seeking permission to leave school early should meet with their arts dean and with the dean of General Studies in order to obtain permission.

Students who leave campus before the end of a term without having been granted the appropriate permission will be considered to have unexcused absences.

#### Withdrawal from School

Students who wish to withdraw from school during a term must file the appropriate form, which is available through the Registrar's office. Students who withdraw from School during a given term receive no credit for courses taken during that term. Students who leave school without officially withdrawing will receive grades of "F" for all courses for which they are registered and will forfeit eligibility for refund of tuition or fees.

Students who have terminated their enrollment for any reason must apply for readmission before registering for another term.

#### Re-Enrollment

Former students who re-enroll at NCSA, after an interruption of two years or more, will be held responsible for the program requirements in effect at the time of re-entry. Students who re-enroll within two of their last enrollment may continue under their original requirements.

#### Delayed Graduation

A student who does not graduate on schedule may seek permission from the faculty of his/her school to complete his/her requirements at a later date. These requirements must be successfully completed within seven years after the student's last enrollment at NCSA.

#### Leave of Absence

A leave of absence may be granted for a specific period of time for a valid educational purpose. Permission for such a leave must be sought by processing the appropriate

form, available in the Registrar's office. Such permission may be granted by the appropriate arts dean, with the understanding that no credit can be given for studies or projects undertaken by the student while not officially enrolled in school. No tuition is paid for a term during which a leave of absence has been granted and no application for readmission is required if the student re-enrolls for the term immediately following the leave period.

## Grading System

Final grades for courses are sent to students and, when applicable, to their parents or guardians at the end of each term. Indication of student achievement is provided by the following grades and quality points:

A+ = 4.5

A = 4.0

A- = 3.8

B+ = 3.5

B = 3.0

B- = 2.8

C+ = 2.5

C = 2.0

C- = 1.8

D+ = 1.15

D = 1.0

D- = 0.8

F = 0

I = Incomplete

W = Withdrawn

P = Pass

S = Satisfactory

U = Unsatisfactory

## Retention

Students should consult the Bulletin section for their respective arts programs and for the Division of General Studies to learn the specific grade and quality point requirements for continuance in their programs and for graduation.

## Incomplete Coursework

Occasionally, because of personal, medical or other emergencies that may arise, a student may be unable to take final examinations or juries or complete the final assignments for a course. In such cases, a grade of "Incomplete" may be requested for one term so that the student may complete the courses in which satisfactory progress was being made at the time of the request. The normal time limit to complete the work for a course in which a grade of "Incomplete" has been given is the end of the term immediately following the term in which the "Incomplete" was given. However, an individual faculty member, with the permission of the appropriate dean, may designate an earlier deadline for making up the incomplete work. Failure to complete the coursework by the end of the following term will result in a grade of "F" for the course.

## Student Responsibility for Coursework

In submitting assignments and projects for courses, students take responsibility for their work as a whole, and imply that, except as properly noted, the ideas, words, material and craftsmanship are their own. In written work, if students cite from a source of informa-

tion or opinion other than themselves without giving credit, either within the body of their texts or in properly noted references and without using quotation marks where needed, or otherwise fail to acknowledge the borrowings, they have in fact presented the work, words or ideas of others as if they were their own. Failure to abide by those simple principles of responsible scholarship is dishonest, as is receiving or giving aid on tests, examinations or other assigned work presumed to be independent or original. A student whose work is found to be dishonestly accomplished and submitted as his or her own for credit will be removed from the course with a grade of "F."

## Student Records

All educational records for students are maintained in the Registrar's office and are available for student examination, as outlined by the Family Educational Rights and Privacy Act. Students are informed at regular intervals of their current grade point averages and credits accumulated. Students having questions about their progress are encouraged to address these questions to the registrar.

The School keeps records of progress on veteran and non-veteran students alike. Progress records are furnished to students at the end of each scheduled school term.

## TUITION AND FEES

### THE TUITION DEPOSIT - NEW STUDENTS

New students accepted for admission to NCSA are required to submit a tuition deposit of \$100, which is applied as a partial payment of the student's tuition and fees for the academic term for which the student is accepted. This deposit must be paid within three weeks of the student's letter of acceptance. If the deposit is not paid within this period, NCSA reserves the right to withdraw the offer of admission and offer the space to another qualified applicant. In addition, any scholarship or financial aid may be forfeited if the deposit(s) is not paid within the specified period of time.

If an applicant for the fall term pays the required deposits and then decides not to enroll, the applicant shall be afforded a full refund, providing the applicant notifies the Admissions office no later than June 1. In the case of applicants for admission to the winter or spring terms, the applicant shall be afforded a full refund of deposits which he or she has paid, providing the Admissions office is notified no later than one month prior to the beginning of the respective term. Deposit(s) paid after June 1 for the fall term are non-refundable. In hardship cases, deposit(s) may be refunded by the Admissions office in consultation with the Student Financial Aid office.

If a student has paid a deposit(s) and decides not to enroll and fails to notify the Admissions office by the specified deadlines, the student shall forfeit any deposit(s) paid.

### THE TUITION DEPOSIT - RETURNING STUDENTS

Currently enrolled students who intend to return to NCSA for the next academic year are required to pay a \$50 tuition deposit. This deposit is due during the spring term of the current school year. If the deposit is not paid prior to the end of the school year, it will be assumed that the student does not intend to return, and any financial aid or scholarship awarded will be forfeited. In the event of hardship, the deposit may be waived, at the discretion of the registrar, in consultation with the director of Student Financial Aid.

The tuition deposit shall be applied against the student's tuition and fees. If the student decides not to return to the School and gives notice of the decision within 30 days after the day the deposit is due, or if the School determines that the student is not eligible to return, the deposit shall be refunded. Deposits made by students who decide not to enroll and fail to give notice within the stated 30-day period shall be forfeited to the School.

## THE HOUSING DEPOSIT - NEW AND RETURNING STUDENTS

All students are required to pay a \$50 housing deposit in order to reserve a space in an on-campus residence hall.

New students are required to pay the \$50 housing deposit at the same time the tuition deposit is paid. When a new student is fully accepted for admission to NCSA, he or she is notified by the Admissions office that the tuition and housing deposits are due and payable. The housing deposit shall be applied against the student's housing fee. Procedures for refund are the same as for the tuition deposit.

Returning students are required to pay the \$50 housing deposit during the spring term in order to reserve a residence hall space for the following fall term. This deposit shall be applied against the student's fall housing fee. Procedures for refunds are the same as for the tuition deposit.

## DEFINITION OF IN-STATE RESIDENCY

The North Carolina School of the Arts defines "In-State Residency," when referring to an academic program and/or tuition rate, as outlined and defined in the North Carolina General Statute 116-143.1. The term is defined in detail in A MANUAL TO ASSIST THE PUBLIC HIGHER EDUCATION INSTITUTIONS OF NORTH CAROLINA IN THE MATTER OF STUDENT RESIDENCE CLASSIFICATION FOR TUITION PURPOSES. This manual may be found in most North Carolina libraries and/or any admissions or financial aid offices at any of the 16 constituent campuses of The University of North Carolina.

All students, especially graduate and/or independent students, are encouraged to contact any of the offices of Enrollment Services to inquire about fulfillment of state requirements for classification as in-state residents for tuition purposes. Enrollment Services staff members are happy to advise and assist any students who wish to be considered for in-state tuition status.

## TUITION AND FEES FOR 1990-91

|   | 1st<br>Term | 2nd<br>Term | 3rd<br>Term | Yearly<br>Total |
|---|-------------|-------------|-------------|-----------------|
| <b>HIGH SCHOOL DIVISION:</b>  |             |             |             |                 |
| Tuition - In-State  | \$6         | \$7         | \$7         | \$20            |
| Tuition - Out-of-State  | \$1044      | \$1042      | \$1042      | \$3128          |
| Room (Double)   | \$534       | \$435       | \$435       | \$1404          |
| Board   | \$607       | \$494       | \$494       | \$1595          |
| Department Fees   | \$34        | \$34        | \$34        | \$102           |
| Textbook Rental   | \$60        |             |             |                 |
| Secondary Music Fee (if not required 1/2 hr lesson)                         | \$60        | \$60        | \$60        | \$180           |
| <b>COLLEGE DIVISION:</b>  |             |             |             |                 |
| Tuition - In-State  | \$308       | \$308       | \$308       | \$924           |
| Tuition - Out-of-State  | \$2004      | \$2003      | \$2003      | \$6010          |
| Room  |             |             |             |                 |
| Single (college only)   | \$632       | \$515       | \$515       | \$1662          |
| Double  | \$534       | \$435       | \$435       | \$1404          |
| Super Single (college only)   | \$705       | \$574       | \$574       | \$1853          |
| Apartment (utilities included).   | \$705       | \$574       | \$574       | \$1853          |
| Board (required of all on-campus students; optional to apartment residents) | \$607       | \$494       | \$494       | \$1595          |
| Department Fees   | \$50        | \$50        | \$50        | \$150           |

### COLLEGE AND HIGH SCHOOL DIVISIONS - MISCELLANEOUS FEES:

|   |         |      |      |         |
|---|---------|------|------|---------|
| Special Academic Fee (required of all students)               |         |      |      |         |
| In-state  | \$15.50 | \$13 | \$13 | \$41.50 |
| Out of state  | \$31    | \$26 | \$26 | \$83    |
| Health Fee  | \$79    | \$78 | \$78 | \$235   |
| Activity Fee  | \$79    | \$79 | \$79 | \$237   |
| Student Orientation Fee                                       | \$ 5    | -0-  | -0-  | \$5     |
| Campus Damage/Library Deposit                                 |         |      |      |         |
| On-Campus   | \$75    | -0-  | -0-  | \$75    |
| Off-Campus  | \$25    | -0-  | -0-  | \$25    |
| (NOTE: refunded at end of school year if no charges incurred) |         |      |      |         |
| Graduation Fee (seniors only)                                 | \$15    |      |      |         |
| Transcript Fee  | \$3     |      |      |         |
| ID Replacement  | \$3     |      |      |         |
| Application Fee   | \$25    |      |      |         |
| Return Check Fee  | \$15    |      |      |         |

### SPECIAL NOTE: TUITION AND FEES ARE SUBJECT TO CHANGE

Tuition and fees must be paid before the beginning of each term for which the student is enrolled. Students may not attend classes until such payment is received. The health fee covers basic services provided by the NCSA Student Health Center. This fee does not cover laboratory work, prescriptions, and doctor's office visits. Those charges are billed directly to the student.

## TUITION AND FEES CHANGES

The North Carolina School of the Arts reserves the right, with the approval of the proper authorities, to make changes in tuition and other fees at any time.

Questions concerning payment of tuition and fees should be directed to the Student Accounts office in the Business Office.

## WITHDRAWAL AND REFUND POLICY

Students who officially withdraw from NCSA may be entitled to a proportionate refund of tuition and fees. To receive the refund to which a student is entitled, if any, the student must submit the appropriate "Withdrawal Form," available from the registrar. In order for the student to be eligible for consideration for a refund, the student must be in good standing at the time of withdrawal.

| NUMBER<br>OF WEEKS | PERCENTAGE OF TOTAL<br>TUITION AND FEES TO BE REFUNDED<br>(minus nonrefundable attendance deposits) |
|--------------------|---|
| Through 1st week   | 100 percent   |
| Through 2nd week   | 85 percent  |
| Through 3rd week   | 65 percent  |
| Through 4th week   | 40 percent  |
| After 4th week     | 0 percent   |

Attendance is counted from the first day of required class attendance in a term. Fractions of a week count as a full week. No refunds will be made following the fourth week. Exceptions to the policy may be reviewed by the Tuition and Fees Appeals Committee. Refunds of less than \$1 will not be issued.

Students receiving financial aid who are eligible for a refund upon withdrawal will have those refunds applied proportionately to the program(s) from which the funds were disbursed on a percentage basis.

If a student withdraws after receiving financial aid for off-campus living costs and personal expenses, the student may be required to repay part of the aid, pro-rated for the unexpired portion of the term. Failure to repay financial aid funds due as a result of withdrawal from NCSA may suspend a student's eligibility for future financial assistance.

If a student withdraws or cancels registration before the first day of classes, no financial aid will be disbursed, and the student will be responsible for any charges he/she may owe.

## SUSPENSION OR UNOFFICIAL WITHDRAWAL

Students who are suspended for disciplinary reasons or who do not formally withdraw are not eligible for a refund of tuition or fees.

The following exception to the refund policy will be applicable to students receiving funds from the Veterans Administration under the provisions of Title 38, United States Code. The amount charged to such persons for tuition, fees, and other charges for a portion of the course will not exceed the approximate pro-rata portion of the total charges that the length of the completed portion of the course bears to its total length.

## **STUDENT FINANCIAL AID OFFICE**

William A. Cox, Director of Student Financial Aid (1989)  
BASW, University of Kentucky; MA, Eastern Kentucky University

Laura H. Allen, Data Review Specialist (1973)

Donita M. Buzzard, Data Entry Specialist (1989)

The Student Financial Aid Office assists students in seeking federal, state, and institutional funds to help meet the cost of education. "Financial aid" is defined as assistance provided to students from a variety of sources. Most financial aid recipients receive their aid in a combination or "package" composed of more than one of the categories listed below.

1. Pell Grant \*
2. Supplemental Educational Opportunity Grant (SEOG) \*
3. North Carolina Student Incentive Grant (State Grant) \*
4. Federal Work Study (FCWS) \*
5. Institutional Work Study (IWSP)
6. Perkins Loan \*
7. Foundation Student Loan
8. Stafford Student Loans (formerly Guaranteed Student Loans) \*
9. Nonsubsidized Stafford Student Loans \*
10. Supplemental Loans for Students (SLS) \*
11. PLUS Loans \*
12. Scholarships/Awards

\*= College Only

In addition, under The University of North Carolina Board of Governors' general Minority Presence Grant Program, black students may be eligible for special financial assistance if they are residents of North Carolina, enrolled for at least three hours of degree-credit coursework, and demonstrate financial need.

### **HOW DO I APPLY FOR FINANCIAL AID?**

For the student financial aid office to determine if you are eligible for assistance, it is necessary that you complete certain application forms. There is one basic and very important form: The College Scholarship Service Financial Aid Form (FAF). You can obtain this form from your local high school, library or college.

#### **Application Deadlines**

To be considered for aid for the academic year or fall term, all students must **SUBMIT THE REQUIRED FORMS BY APRIL 1.**

Applications submitted after the priority date will be considered if funds are available.

Please be careful to complete the application forms correctly, as errors will delay the processing of your forms and could affect your chances of receiving assistance. You must be accepted for admission by NCSA before financial aid can be awarded. If you are a new NCSA student, make certain that you contact the admissions office and follow its instructions concerning the steps you must take to be officially admitted.

You must reapply each academic year for financial aid.

Please refer to the following chart for the required forms for specific aid programs.

#### Required Forms Chart

##### Pell Grant, SEOG, N.C. State Grant, FCWS, and Perkins Loan

- Financial Aid Form (FAF)
- Financial Aid Transcript(s) (FAT) [if applicable]\*

##### Institutional Work Study (IWSP)

- Application for IWSP should be made to the specific department from which you are seeking employment.

##### Stafford Student Loan

- Stafford Loan Application [as required by a Guarantee Agency]
- Financial Aid Form (FAF)
- Financial Aid Transcript(s) [if applicable]\*

##### PLUS Loan/SLS

- Financial Aid Form (FAF)
- PLUS/SLS Application [as required by a Guarantee Agency]
- Parent Default Statement
- Financial Aid Transcript(s) [if applicable]\*

\* Students who have previously attended other institutions must provide a financial aid transcript from each school attended. To do this, simply request that the other institution send a financial aid transcript to NCSA.

It is important that you understand that awards are dependent upon institutional, private, state and/or federal funding. Although we fully intend to be able to adequately fund any commitments which are made to you, there is a possibility that a program may be discontinued or that funds may not be appropriated to the School. If this happens, we will notify you immediately and either change your award or withdraw the offer to you.

#### Verification Of Student Aid Application Information

The U.S. Department of Education may select you for a process called "verification." This means you will have to prove that what you reported on your Financial Aid Form is correct. If you are selected, you may be asked to verify information such as:

- Income;
- Federal income tax paid;
- Your household size;
- Your status as an independent student, if you filed as such;

- The number of family members enrolled in postsecondary education at least half time; and
- Any untaxed income and benefits received.

As part of the verification process, you may have to give your financial aid administrator certain documents or other information. You may need to provide a signed copy of your federal income tax return, your parents' return, and your spouse's return (if you are married and your spouse filed a separate return). You may also have to provide statements from agencies such as the Social Security Administration, verifying benefits received. If you apply as an independent student, you may have to provide signed statements and income tax returns from your parents verifying your independent status.

This verification begins after the results from your FAF have been received by NCSA. A request for the aforementioned documentation will be done at that time. Failure to provide proof means you will not receive aid from the Department of Education, and you may not receive aid from other sources. If you received federal financial aid because you reported incorrect information, you will have to repay any portion of aid you should not have received. Also, any person who intentionally makes false statements or misrepresentations on a federal aid application is violating the law and is subject to fine or imprisonment or both.

You should be prepared to provide any required documentation as soon as possible to prevent delays in the processing of your financial aid package.

## WHAT ARE THE ACADEMIC REQUIREMENTS?

### Credit Hours

Applicants for financial aid must be enrolled at least half time (four credit hours) for each term. However, because of limited funding, financial aid will be awarded to part-time students only after full-time student needs have been met.

### Summer Financial Aid

Financial aid based on financial need is not available in the summer. The few scholarships that are offered during the summer session are awarded from the discretionary funds by the respective deans of the arts schools. Individual inquiries should be directed to each department for available information.

## HOW ARE REFUNDS AND REPAYMENTS DETERMINED FOR FINANCIAL AID PROGRAMS?

### Refunds to Title IV Financial Aid Programs (Perkins Loans, SEOG, Pell Grant or Stafford Student Loan)

If, after a student withdraws from NCSA, a refund is calculated according to NCSA refund policy, NCSA must first determine if any of the refund is due back to the Title IV Financial Aid Programs. The amount of refund due the financial aid programs will be deducted from the NCSA refund to the student.

### Repayments to Title IV Financial Aid Programs

As your "Statement of Educational Purpose" indicates, financial aid funds are to be used only for expenses related to attendance at NCSA. Therefore, if you withdraw from or stop attending NCSA after receiving a Perkins Loan, SEOG, Pell Grant or Stafford Loan, you may be required to repay all or a portion of the financial aid awards. The repayment

amount will be calculated on the basis of the days remaining in the term at the time of your withdrawal from or failure to attend NCSA. You will be notified by letter of any repayments owed to NCSA.

When a student drops below full-time status (eight hours per term) and is due a refund from NCSA, a portion of the student refund will be returned to the State Grant Fund. Also, a determination of repayment to NCSA is required. The student will be required to repay all or a portion of the State Grant Award. The repayment amount will be calculated on the basis of the days remaining in the term at the time of dropping below full-time status. The student will be notified by letter of any repayment owed to NCSA.

## WHAT ARE MY RESPONSIBILITIES?

You are responsible for:

- Completing all forms accurately and submitting them according to the scheduled deadline dates;
- Reapplying for aid each academic year;
- Informing the student financial aid office of any personal changes (i.e., increase or decrease in your financial resources, change in name or address, withdrawal or transfer from NCSA);
- Enrolling for the necessary number of credit hours;
- Repaying your loans in accordance with your repayment schedule;
- Requesting any information you feel is necessary;
- Performing the work that is agreed upon in accepting work study;
- Applying for admission (admission application, grade transcripts);
- Repaying any overpayment of financial aid because of withdrawal from classes or errors in application data; and
- Providing any additional information as requested by the student financial aid office or any other NCSA office.

## WHAT ARE MY RIGHTS?

You have the right to:

- Obtain information about the student aid programs available at NCSA;
- Apply and be considered for all student assistance programs;
- Request an explanation of any phase of the financial aid process;
- Request special consideration if your family's financial circumstances change significantly (You must take the initiative in notifying the office of these changes.);
- Request an appointment with the director concerning the financing of your education;

- Request information concerning academic programs, costs and refunds, physical facilities, student retention, etc.; and
- Appeal financial aid awards or denials based upon academic progress or enrollment requirements.

In summary, you, the consumer, have the right to seek and receive necessary information and counseling from the student financial aid office and other NCSA sources.

If you have any questions or need additional information concerning NCSA, please refer to your official NCSA Bulletin.

Office hours for the student financial aid office are 8:30-5 p.m., Monday through Friday.

Please use the following address for any correspondence:

North Carolina School of the Arts Student Financial Aid  
P.O. Box 12189, 200 Waughtown St.  
Winston-Salem, N.C. 27117-2189  
Telephone: (919) 770-3297

For more detailed information concerning financial aid at NCSA, please request the "NCSA Student Financial Aid Information Booklet" from the SFA Office.

CHANGES IN FEDERAL, STATE AND INSTITUTIONAL POLICY COULD AFFECT INFORMATION PRINTED IN THIS PUBLICATION. YOU MAY WANT TO CONFIRM THE ACCURACY OF THIS INFORMATION BY CONTACTING THE STUDENT FINANCIAL AID OFFICE.

### Satisfactory Academic Progress

To be eligible for federal financial aid programs, a returning college student must maintain "satisfactory academic progress." Satisfactory academic progress is determined using the three areas listed below:

#### 1. Qualitative (Grade Point Average)

To be progressing satisfactorily, a student at NCSA must maintain a specific minimum cumulative grade point average (combined arts and General Studies). The grade point average is monitored at the end of each academic year. The acceptable cumulative grade point average (GPA) for each increment is listed below:

| Undergraduate            | Graduate                |
|--------------------------|-------------------------|
| 1st year        1.75 GPA | 1st year        2.5 GPA |
| 2nd year        2.0 GPA  | 2nd year        2.5 GPA |
| 3rd year        2.0 GPA  | 3rd year        2.5 GPA |
| 4th year        2.0 GPA  | 4th year        2.5 GPA |
| 5th year        2.0 GPA  | 5th year        2.5 GPA |
| 6th year        2.0 GPA  | 6th year        2.5 GPA |
| 7th year        2.0 GPA  | 7th year        2.5 GPA |
| 8th year        2.0 GPA  | 8th year        2.5 GPA |
| 9th year        2.0 GPA  | 9th year        2.5 GPA |

## 2. Quantitative

### A. Hours attempted vs. hours completed

The following graduated scale will be used to monitor the number of hours completed for each academic year:

|          | Undergraduate          |
|----------|------------------------|
| 1st year | 65% of hours attempted |
| 2nd year | 70% of hours attempted |
| 3rd year | 75% of hours attempted |
| 4th year | 80% of hours attempted |
| 5th year | 80% of hours attempted |
| 6th year | 80% of hours attempted |

|          | Graduate               |
|----------|------------------------|
| 1st year | 80% of hours attempted |
| 2nd year | 80% of hours attempted |
| 3rd year | 80% of hours attempted |
| 4th year | 80% of hours attempted |
| 5th year | 80% of hours attempted |
| 6th year | 80% of hours attempted |

### B. Maximum time-frame

#### Normal Length

1. Undergraduate 4-yr program
2. Undergraduate 5-year program
3. Graduate program (2- or 3-year)

#### Maximum time-frame

##### Full-time

5 years

6 years

4 years

##### Part-time

8 years

9 years

6 years

Please do not confuse the satisfactory academic progress policy with your department's policy on "Invitation to Return." This policy applies only to students who have been asked to return officially by the Arts dean, and are applying for Federal financial aid. A complete copy of the "NCSA Satisfactory Academic Progress Policy and Procedure - College Only" is available upon request from the SFA Office.

## SCHOLARSHIP INFORMATION

NCSA offers scholarships based on merit and or financial need or both. All students who apply for financial aid are automatically considered for scholarships based solely on financial need. Students who want to apply for merit or talent scholarships must also complete the financial aid form. The arts deans will use this information in combination with merit/talent qualifications to make scholarship awards.

The following scholarships are provided in conjunction with the University of North Carolina system:

The C.M. and M.D. Suther Scholarship is awarded annually to a full-time North Carolina resident undergraduate student on the basis of academic standing and financial need. Recipients are chosen by the financial aid office. Awards are non-renewable and vary in amount according to income available from the trust.

The A.P. and Frances Dickson Scholarship is awarded annually to a full-time undergraduate student who lives in Hoke County, North Carolina. Recipients are chosen by the financial aid office on the basis of academic standing and financial need. Awards are non-renewable and vary in amount according to income available from the trust.

The James Lee Love Scholarship is awarded annually to a full-time North Carolina resident undergraduate student. Recipients are chosen by the financial aid office on the basis of academic standing and financial need. Awards are non-renewable and vary in amount according to income available from the trust.

Additional scholarships are provided by or are in honor of the following:

|                      |                    |                     |
|----------------------|--------------------|---------------------|
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## HISTORY OF THE UNIVERSITY OF NORTH CAROLINA

The University of North Carolina comprises all the public institutions of higher education in North Carolina that confer degrees at the baccalaureate level or higher. The University was authorized by the State Constitution in 1776, and it was chartered in 1789 by the General Assembly.

The University of North Carolina opened its doors to students at Chapel Hill in 1795. Thereafter, beginning in the latter part of the 19th century, the General Assembly of North Carolina has established and supported 15 other public senior institutions in keeping with Article IX, Section 8, of the constitution of North Carolina which provides that the "General Assembly shall maintain a public system of higher education, comprising The University of North Carolina and such other institutions of higher education as the General Assembly may deem wise."

By 1969, The University of North Carolina included six constituent institutions, governed by a single Board of Trustees. This multi-campus University had its beginnings in legislation enacted in 1931 that defined The University of North Carolina to include the University of North Carolina at Chapel Hill, North Carolina State University at Raleigh, and the University of North Carolina at Greensboro. In the 1960s three additional campuses were added: the University of North Carolina at Charlotte, the University of North Carolina at Asheville, and the University of North Carolina at Wilmington.

Beginning in 1877, the General Assembly of North Carolina established or acquired 10 additional separately governed state-supported senior institutions of higher education. They are Appalachian State University, East Carolina University, Elizabeth City State University, Fayetteville State University, North Carolina Agricultural and Technical State University, North Carolina Central University, North Carolina School of the Arts, Pembroke State University, Western Carolina University and Winston-Salem State University. Then, in 1971, the General Assembly redefined The University of North Carolina and under the terms of the legislation all 16 public senior institutions became constituent institutions of The University of North Carolina.

The constitutionally authorized Board of Trustees of the six-campus University of North Carolina was designated the Board of Governors and this body is by law The University of North Carolina. The Board of Governors consists of 32 members elected by the General Assembly, and it is charged with "the general determination, control, supervision, management and governance of all affairs of the constituent institutions." The chief executive officer of The University is the president.

Each constituent institution of The University has its own faculty and student body. The chief administrative officer of each institution is the chancellor, and the chancellors are responsible to the president.

Each constituent institution also has a Board of Trustees composed of 13 members: eight elected by the Board of Governors, four appointed by the governor, and the elected president of the student body ex-officio. (The School of the Arts has two additional ex-officio trustees - the secretary of Cultural Resources, and the conductor of the North Carolina Symphony.) The principal powers of these institutional boards are exercised under a delegation of authority from the Board of Governors.

THE UNIVERSITY OF NORTH CAROLINA

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**ANNUAL NOTICE OF RIGHTS  
UNDER THE FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT**

Annually, the North Carolina School of the Arts informs students of their rights under the Family Educational Rights and Privacy Act. This Act, with which the institution intends to comply, was designed to protect the privacy of educational records, to establish the right of students to inspect and review their educational records, and to provide guidelines for the correction of inaccurate or misleading data through informal and formal hearings.

Under the Act, the parent or eligible student has the right to:

1. Inspect and review the student's education records;
2. Request the amendment of the student's education records to ensure that they are not inaccurate, misleading, or otherwise in violation of the student's privacy or other rights;
3. Consent to disclosures of personally identifiable information contained in the student's records, except in those cases where exceptions have been included in the Act;
4. File with the U.S. Department of Education a complaint concerning alleged failures by NCSA to comply with the requirements of the Act.

Institutional policy explains in detail the procedures to be used by NCSA for compliance with the provisions of the Act. Copies of this policy can be obtained from the office of the Registrar, Administrative Annex. The Registrar's office also maintains a Directory of Records which lists all educational records maintained on students by this institution.

Questions concerning the Family Educational Rights and Privacy Act may be referred to the Registrar's office.

## RESIDENCE STATUS FOR TUITION PURPOSES

### Definition of In-State Residency

The North Carolina School of the Arts defines "In-State Residency," when referring to an academic program and/or tuition rate, as outlined and defined in the North Carolina General Statute 116-143.1. The term is defined in detail in A MANUAL TO ASSIST THE PUBLIC HIGHER EDUCATION INSTITUTIONS OF NORTH CAROLINA IN THE MATTER OF STUDENT RESIDENCE CLASSIFICATION FOR TUITION PURPOSES. This manual may be found in most North Carolina libraries and/or any admissions or financial aid offices at any of the 16 constituent campuses of The University of North Carolina.

The basis for determining the appropriate tuition charge rests upon whether a student is a resident or nonresident for tuition purposes. Each student must make a statement as to the length of his or her residence in North Carolina, with assessment by the institution of that statement to be conditioned by the following.

### Residence

To qualify as a resident for tuition purposes, a person must become a legal resident and remain a legal resident for at least 12 months immediately prior to classification. Thus, there is a distinction between legal residence and residence for tuition purposes. Furthermore, 12 months legal residence means more than simple abode in North Carolina. In particular it means maintaining a domicile (permanent home of indefinite duration) as opposed to "maintaining a mere temporary residence or abode incident to enrollment in an institution of higher education." The burden of establishing facts which justify classification of a student as a resident entitled to in-state tuition rates is on the applicant for such classification, who must show his or her entitlement by the preponderance (the greater part) of the residentiary information.

### Initiative

Being classified a resident for tuition purposes is contingent on the student's seeking such status and providing all information that the institution may require in making the determination. Enrollment Services is anxious to assist students who desire to discuss and/or initiate action which may allow an applicant to be considered for "in-state status for tuition purposes."

### Parents' Domicile

If an individual, irrespective of age, has living parent(s) or court-appointed guardian of the person, the domicile of such parent(s) or guardian is, *prima facie*, the domicile of the individual; but this *prima facie* evidence of the individual's domicile may or may not be sustained by other information. Further, nondomiciliary status of parents is not deemed *prima facie* evidence of the applicant child's status if the applicant has lived (though not necessarily legally resided) in North Carolina for the five years preceding enrollment or re-registration.

### Effect of Marriage

Marriage alone does not prevent a person from becoming or continuing to be a resident for tuition purposes, nor does marriage in any circumstance ensure that a person will become or continue to be a resident for tuition purposes. Marriage and the legal residence of one's spouse are, however, relevant information in determining residentiary intent. Furthermore, if both a husband and his wife are legal residents of North Carolina and if one of them has been a legal resident longer than the other, then the longer dura-

tion may be claimed by either spouse in meeting the 12-month requirement for in-state tuition status.

### Military Personnel

A North Carolinian who serves outside the state in the armed forces does not lose North Carolina domicile simply by reason of such service. And students from the military may prove retention or establishment of residence by reference, as in other cases, to residential acts accompanied by residential intent.

In addition, a separate North Carolina statute affords tuition rate benefits to certain military personnel and their dependents even though not qualifying for the in-state tuition rate by reason of twelve months legal residence in North Carolina. Members of the armed services, while stationed in and concurrently living in North Carolina, may be charged a tuition rate lower than the out-of-state tuition rate to the extent that the total of entitlements for applicable tuition costs available from the federal government, plus certain amounts based under a statutory formula upon the in-state tuition rate, is a sum less than the out-of-state tuition rate for the pertinent enrollment. A dependent relative of a service member stationed in North Carolina is eligible to be charged the in-state tuition rate while the dependent relative is living in North Carolina with the service member and if the dependent relative has met any requirement of the Selective Service System applicable to the dependent relative. These tuition benefits may be enjoyed only if the applicable requirements for admission have been met; these benefits alone do not provide the basis for receiving those derivative benefits under the provisions of the residence classification statute reviewed elsewhere in this summary.

### Grace Period

If a person (1) has been a bona fide legal resident, (2) has consequently been classified a resident for tuition purposes, and (3) has subsequently lost North Carolina legal residence while enrolled at a public institution of higher education, that person may continue to enjoy the in-state tuition rate for a grace period of 12 months measured from the date on which North Carolina legal residence was lost. If the 12 months ends during an academic term for which the person is enrolled at a state institution of higher education, the grace period extends, in addition, to the end of that term. The fact of marriage to one who continues domiciled outside North Carolina does not by itself cause loss of legal residence, marking the beginning of the grace period.

### Minors

Minors (persons under 18 years of age) usually have the domicile of their parents, but certain special cases are recognized by the residence classification statute in determining residence for tuition purposes.

(a) If a minor's parents live apart, the minor's domicile is deemed to be North Carolina for the time period(s) that either parent, as a North Carolina legal resident, may claim and does claim the minor as a tax dependent, even if other law or judicial act assigns the minor's domicile outside North Carolina. A minor thus deemed to be a legal resident will not, upon achieving majority before enrolling at an institution of higher education, lose North Carolina legal residence if that person (1) upon becoming an adult "acts, to the extend that the person's degree of actual emancipation permits, in a manner consistent with bona fide legal residence in North Carolina" and (2) "begins enrollment at an institution of higher education not later than the fall academic term next following completion of education prerequisite to admission at such institution."

(b) If a minor has lived for five or more consecutive years with relatives (other than parents) who are domiciled in North Carolina and if the relatives have functioned during this time as if they were personal guardians, the minor will be deemed a resident for tuition purposes for an enrolled term commencing immediately after at least five years in which these circumstances have existed. If under this consideration a minor is deemed to be a resident for tuition purposes immediately prior to his or her 18th birthday, that person on achieving majority will be deemed a legal resident of North Carolina of at least 12 months duration. This provision acts to confer in-state tuition status even in the face of other provisions of law to the contrary; however, a person deemed a resident of 12 months duration pursuant to this provision continues to be a legal resident of the state only so long as he or she does not abandon North Carolina domicile.

#### Lost but Regained Domicile

If a student ceases enrollment at or graduates from an institution of higher education while classified a resident for tuition purposes and then both abandons and reacquires North Carolina domicile within a 12-month period, that person, if he or she continues to maintain the reacquired domicile into reenrollment at an institution of higher education, may reenroll at the in-state tuition rate without having to meet the usual 12-month durational requirement. However, any one person may receive the benefit of this provision only once.

#### Change of Status

A student admitted to initial enrollment in an institution (or permitted to reenroll following an absence from the institutional program which involved a formal withdrawal from enrollment) must be classified by the admitting institution either as a resident or as a nonresident for tuition purposes prior to actual enrollment. A residence status classification once assigned (and finalized pursuant to any appeal properly taken) may be changed thereafter (with corresponding change in billing rates) only at intervals corresponding with the established primary divisions of the academic year.

#### Transfer Students

When a student transfers from one North Carolina public institution of higher education to another, he or she is treated as a new student by the institution to which he or she is transferring and must be assigned an initial residence status classification for tuition purposes.

#### Additional Information

For additional information contact any of the offices of the Enrollment Services Division of the North Carolina School of the Arts or refer to North Carolina General Statute 116-143.1.

## **POLICIES REGARDING PROBATION, SUSPENSION, DISMISSAL, READMISSION**

### **PROBATION**

The faculty evaluate students each term for professional growth in their major. Any student not demonstrating sufficient progress may be placed on probation. Students who, at the end of the probation period, have not improved, may not be invited to continue in the program. College students in a degree program must also meet the standards outlined for progress in their General Studies work. Individual standards for each area are as follows:

Dance: Students must maintain a "B" (3.0) average in Dance to continue in the program. Students earning an average of "B-" (2.8) or less in dance classes for a given term are placed on arts probation for the following term.

Design and Production: Students must maintain a 2.0 average through the first year and a 2.5 average for subsequent years. Students who fail to maintain these levels for a given term are placed on arts probation for the following term.

Visual Arts: Students in the high school Visual Arts Program must maintain a 3.0 average in studio art classes each term. Failure to meet this requirement will result in a one-term probation period in which the student must attain a 3.0 average in each studio art class to continue in the program.

Drama: The freshman year is a probationary year, during which students are expected to maintain a 2.0 average each term. Students at subsequent levels must achieve a cumulative average of at least 2.5. After grades have been considered at the end of each term, the faculty determines if a student should be placed on arts probation for the following term based on these criteria:

1. Ability to absorb instruction
2. Assessment of basic talent
3. Ability to work and produce a performance

Music: Students must earn at least a 3.0 ("B") average in Applied Music and an average 2.0 ("C") in their other music courses. Those failing to meet both these requirements will be placed on arts probation. Based on criteria of artistic potential, professional growth, and productive attitudes, as judged by the major teacher and subject to the Dean's approval, a student may be placed on arts probation at any time. Although one term of probation may be sufficient for a student not to be invited to continue, in special cases probation may be extended to three terms.

In addition to the student's talent, potential and progress in his or her major, grades earned in music courses are taken into serious consideration for determination of arts probation, retention and dismissal.

General Studies: College degree students are subject to the following General Studies standards:

Students who have completed half of the General Studies requirements for their degree must maintain a 2.0 cumulative average and a 2.0 term average each term in General Studies courses. A student who fails to achieve these standards will be placed on General Studies probation for the following term. The student whose cumulative average in General Studies courses falls below 2.0 for two consecutive terms will be dismissed from the degree program.

Students who have not completed half of the General Studies requirements for their degree must maintain a 1.8 cumulative average and a 1.8 term average each term in General Studies courses. A student who fails to achieve these standards for a given term will be placed on General Studies probation for the following term. The student whose cumulative average in General Studies courses falls below 1.8 for three consecutive terms will be dismissed from the degree program.

#### Invitations to Return

All students in all arts programs must be invited to continue in their programs periodically. Students who, in the judgment of the faculty, fail to demonstrate sufficient progress toward professional standards in the arts will not be invited to return.

#### Readmission

Students who have terminated their enrollment at NCSA for any reason, including failure to be invited to continue in a program, must apply for readmission prior to being allowed to re-enroll. Such students must meet admission standards outlined for all entering students. A student whose enrollment has been interrupted for two years or more will, upon reentry, be responsible for the program requirements outlined in the Bulletin in effect at the time of reentry.

#### Suspension

##### Policy: Administrative Hearing Prior to Suspension

In certain highly sensitive situations and in cases related to disorderly or disruptive conduct by a student(s) which significantly affects the ability of other students, faculty, or staff to maintain a campus environment conducive to individual growth and to have a secure campus, the vice chancellor for arts and academic affairs or the dean of student affairs in consultation with the vice chancellor may convene an administrative hearing to consider allegations of student misconduct. A few examples of conduct which might result in such a hearing are:

1. Disorderly, disruptive or potentially dangerous behavior which disturbs, disrupts or prevents students, faculty, and staff from enjoying an environment which promotes individual and group growth and learning;
2. Repeated failure to comply with arts school and/or general studies attendance policies and/ or to complete assignments as assigned; or
3. Any other behaviors which indicate that the student(s) is engaging in activities which are preventing the student(s) from being productive in the student's arts or general studies work.

The purposes of the hearing before the administrative committee shall include (1) to examine the allegation against the student(s), (2) to give the student(s) opportunity to speak in her/his own defense, and (3) to reach a conclusion about penalties or consequence including any recommendations which need to be made to the chancellor (i.e., penalties such as dismissal or suspension).

The hearing of the administrative committee shall be chaired by the vice chancellor of arts and academic affairs. The committee members shall be:

1. The dean of the school in which the student is enrolled,
2. The dean of Student Affairs,
3. The dean of General Studies , and

4. Any other individuals deemed appropriate by the vice chancellor whose involvement is germane to the situation under consideration and whose presence would be in the best interest of the student(s) involved as well as the campus community.

The procedures of the administrative committee hearing shall include (1) listening to the charges involving the student(s), (2) hearing from the student(s) about their experience in the situation, (3) deliberating on what actions are called for in the situation, and (4) following through with the conclusions reached through deliberations. The NCSA Student Code of Conduct procedures for penalty assessment may not apply to administrative hearing recommendations. Committee decisions regarding penalties shall be determined by the information presented in the hearing regardless of whether the student(s) has any Student Code of Conduct violations on his/her social rules record.

If the committee decides that the allegations against the student(s) are unwarranted, that shall be reported to the student(s), to the school staff on a need to know basis and, when necessary, to the chancellor. If the committee decides that evidence supports the allegations, then the committee may recommend dismissal or suspension to the chancellor, and/or determine other appropriate action that shall be required of the student(s).

## **NORTH CAROLINA SCHOOL OF THE ARTS POLICY ON ILLEGAL DRUGS**

### **I. Purpose**

The North Carolina School of the Arts is a residential educational community dedicated to the artistic, personal and intellectual growth of students interested in training for careers in the performing arts. The Board of Trustees is committed to the maintenance and protection of a drug-free workplace in which students and faculty members may responsibly pursue these goals. It is the obligation of all members of the School community—students, faculty, administrators and other employees—to help maintain a drug-free workplace where academic and artistic freedom flourish and in which the rights of each member of the community are respected.

Illegal drugs in American society present a threat to the health and safety of members of the School community and endanger the attainment of its goals. This policy seeks to address the problem of illegal drugs by eliciting the cooperative efforts of all members of the School community.

### **II. Program Coordination**

The vice chancellor for arts and academic programs shall be responsible for coordinating and supervising the various elements of the Drug Abuse Prevention and Education Program including all educational activities and recordkeeping.

### **III. Education, Counseling, Rehabilitation**

The School's drug prevention program will emphasize education and rehabilitation. Specifically, these techniques will include information concerning the incompatibility of the use or sale of illegal drugs with the goal of the School; legal consequences of involvement with illegal drugs; medical implications of the use of illegal drugs; and ways in which illegal drugs jeopardize an individual's present accomplishments and future opportunities.

## A. Students

In consultation with the vice chancellor for arts and academic programs, the dean of Student Affairs will be responsible for developing the primary education methods designed specifically to prevent substance abuse problems including the following:

- 1) Statements in the Campus Life Handbook;
- 2) Drug information sessions during the academic year;
- 3) Distribution of drug information literature by the Student Health Service and the counselors;
- 4) Special mini-lectures and discussions by residence hall groups and the counselors;
- 5) Annual training program for Residence Life staff and resident assistants; and others that could profit from such training;
- 6) Referral to drug counseling services in the Winston-Salem community.  
(For example, Step One.)

## B. Employees

1. No later than Sept. 1, 1988, this policy will be distributed to all faculty and staff along with a letter which will communicate the incompatibility of the use or sale of illegal drugs with the goals of the School; the legal consequences of involvement with illegal drugs; the medical implications of the use of illegal drugs; and the ways in which illegal drugs jeopardize an individual's present accomplishments and future opportunities. The letter will be reissued at least once a year.
2. A pamphlet designed to educate the campus about the health hazards associated with drug abuse will be distributed at least once a year to all employees.
3. Supervisors will be encouraged prior to Sept. 1, 1988, and at least once a year thereafter to remind faculty and staff of the School's program. The Personnel office will remind supervisors of their responsibilities toward SPA employees; the vice chancellor for arts and academic programs will remind deans and other supervisors of their responsibilities toward faculty and other EPA employees.

## C. Referrals

The community mechanisms mentioned above will include information regarding community counseling, medical and rehabilitation resources dealing with substance abuse and information on health insurance benefits associated with substance abuse. Because most supervisors do not have the professional qualifications to judge whether an employee or a student has a drug problem, special training and information will be provided supervisors that will enable them to be alert, in an informed way, to substance abuse at an early stage of development.

Through the referral mechanisms noted, an employee or student with a possible substance abuse problem will be encouraged to seek confidential diagnosis and treatment. The seeking of help in such matters should not, in and of itself, interfere with enrollment or job status or promotional opportunities. Persons who voluntarily seek counseling shall be assured that applicable professional standards of confidentiality will be observed.

## IV. Enforcement and Penalties

Students, faculty members, administrators, and other employees are responsible, as citizens, for knowing about and complying with the provisions of North Carolina law that make it a crime to possess, sell, deliver, or manufacture those drugs designated collectively as "controlled substances" in Article 5 of Chapter 90 of the North Carolina General Statutes. (1) Any member of the School community who violates that law is subject both to prosecution and punishment by the civil authorities and to disciplinary proceedings by the School. It is not "double jeopardy" for both the civil authorities and the School to proceed against and punish a person for the same specified conduct. The School will initiate its own disciplinary proceeding against a student, faculty member, administrator, or other employee when the alleged conduct is deemed to affect the interests of the School.

Penalties will be imposed by the School in accordance with procedural safeguards applicable to disciplinary actions against students as specified in the Campus Life Handbook; faculty members as specified in Section 10 of "Regulations on Academic Freedom, Appointment, Promotions, and Discharge"; and "covered employees" as specified in Section III-D of "Employment Policies for University Employees Exempt from the State Personnel Act." Other employees subject to the State Personnel Act will be subject to disciplinary proceedings and procedural safeguards according to regulations of the State Personnel Commission. [Where this policy is in conflict with regulations of the State Personnel Commission for SPA employees, the policies of the commission supersede.]

The penalties to be imposed by the School may range from written warnings with probationary status to expulsion from enrollment and discharge from employment. However, the following minimum penalties shall be imposed within 30 days of the notification of any drug statute conviction for the particular offenses described:

(1) Compliance with the drug policy is a condition of employment. Anyone working under a federal grant must report within five (5) working days any conviction.

### A. Trafficking in Illegal Drugs

- 1) For the illegal manufacture, sale or delivery, or possession with intent to manufacture, sell or deliver, of any controlled substance identified in Schedule I, N.C. General Statutes 90-89, or Schedule II, N.C. General Statutes 90-90 (including but not limited to, heroin, mescaline, lysergic acid diethylamide, opium, cocaine, amphetamine, methaqualone), any student shall be expelled and any faculty member, administrator or other employee shall be discharged.
- 2) For a first offense involving illegal manufacture, sale or delivery, or possession with intent to manufacture, sell or deliver, of any controlled substance identified in Schedules III through VI, N.C. General Statutes 90-91 through 90-94, (including but not limited to, marijuana, pentobarbital, codeine) the minimum penalty shall be suspension from employment or enrollment for a period of at least one term or its equivalent. For a second offense, any faculty member, administrator, or other employee shall be discharged and any student shall be expelled.

### B. Illegal Possession of Drugs

- 1) For a first offense involving the illegal possession of any controlled substance identified in Schedule I, N.C. General Statutes 90-89, or Schedule II, N.C. General Statutes 90-90, the minimum penalty shall be suspension from employment or enrollment for a period of at least

one term or its equivalent, consistent with The University of North Carolina Policy on Illegal Drugs.

- 2) For a first offense involving the illegal possession of any controlled substance identified in Schedules III through VI, N.C. General Statutes 90-91 through 90-94, the minimum penalty shall be probation, for a period to be determined on a case-by-case basis. A person on probation must agree to participate in a drug education and counseling program, consent to regular drug testing, and accept such other conditions and restrictions, including a program of community service, as the chancellor or chancellor's designee deems appropriate. Refusal or failure to abide by the terms of probation shall result in suspension from enrollment or from employment for any unexpired balance of the prescribed period of probation.
- 3) For second or other subsequent offenses involving the illegal possession of controlled substances, progressively more severe penalties shall be imposed, including expulsion of students and discharge of faculty members, administrators or other employees.
- 4) After completing the prescribed period of suspension from enrollment or employment under sections 4 (a) 2 and 4 (b)1, students, faculty or other employees who return to enrollment or employment will be subject to probation. All such probationary terms will include drug education and counseling, at a minimum, and may include such other conditions and restrictions as the chancellor or the chancellor's designee deems appropriate, including community service.

### C. Suspension Pending Final Disposition

When a student, faculty member, administrator, or other employee has been charged by the School with a violation of policies concerning illegal drugs, he or she may be suspended from enrollment or employment before initiation or completion of regular disciplinary proceedings if, assuming the truth of the charges, the chancellor or the chancellor's designee concludes that the person's continued presence within the School community would constitute a clear and immediate danger to the health or welfare of other members of the School community; provided, that if such a suspension is imposed, an appropriate hearing of the charges against the suspended person shall be held as promptly as possible thereafter.

### V. Implementation and Reporting

Annually, the Chancellor shall submit to the Board of Trustees a report on campus activities related to illegal drugs for the preceding year. The report shall include:

- 1) a list of the major education activities conducted during the year; 2) a report on any illegal drug-related incidents, including any sanctions imposed; 3) an assessment by the chancellor of the effectiveness of the campus program; and 4) any proposed changes in the policy on illegal drugs.

### VI. Effective Date

This policy, as amended, was adopted by the North Carolina School of the Arts Board of Trustees at its April 10, 1990 meeting.





NORTH CAROLINA  
**SCHOOL**  
OF THE  
**ARTS**  
THE UNIVERSITY OF  
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